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ELEMENTS

OF

ELOCUTION.

Edwin Sc

John Walker.

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ELEMENTS OF ELOCUTION:

IN WHICH

THE PRINCIPLES

OF

READING AND SPEAKING ARE INVESTIGATED;

AND SUCH

PAUSES, EMPHASIS, AND INFLECTIONS OF VOICE, AS ARE SUITABLE TO EVERY VARIETY OF SENTENCE,

ARE DISTINCTLY POINTED OUT AND EXPLAINED: WITH

DIRECTIONS FOR STRENGTHENING AND MODULATING

THE VOICE,

SO AS TO RENDER IT VARIED, FORCIBLE, AND HARMONIOUS.

TO WHICH IS ADDED

A COMPLETE SYSTEM OF THE PASSIONS;

SHOWING HOW THEY AFFECT

THE COUNTENANCE, TONE OF VOICE, AND GESTURE OF THE BODY.

EXEMPLIFIED BY

A COPIOUS SELECTION OF THE MOST STRIKING PASSAGES OF

SHAKESPEARE.

THE WHOLE ILLUSTRATED BY COPPER-PLATES,

EXPLAINING THE NATURE OF

ACCENT, EMPHASIS, INFLECTION, AND CADENCE.

BY JOHN WALKER,

AUTHOR OF THE CRITICAL PRONOUNCING DICTIONARY, &c.

"EST QUÔDAM PRODIRE TENUS."—HOR.

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TO

DR. SAMUEL JOHNSON,

IN ACKNOWLEDGMENT OF

THE ASSISTANCE

GAINED FROM HIS LABOURS,

THE PLEASURE AND IMPROVEMENT

DERIVED FROM HIS CONVERSATION,

AND

THE OBLIGATION

CONFERRED BY HIS FRIENDSHIP AND ATTENTION,

THE FOLLOWING TREATISE

IS

MOST RESPECTFULLY INSCRIBED,

BY

THE AUTHOR.

PREFACE.

HAVING had the honour, a few years ago, to give publick lectures on English Pronunciation at the University of Oxford, I was some time afterwards invited by several of the Heads of Houses to give private lectures on the Art of Reading, in their respective Colleges. So flattering an invitation made me extremely anxious to preserve the favourable impression I had made, and this put me upon throwing the instruction I had to convey into something that had the appearance of a system. Those only who are thoroughly acquainted with the subject, can conceive the labour and perplexity in which this task engaged me: It was not a florid harangue on the advantages of good Reading that was expected from me, but some plain practical rules, in a scholastick and methodical form, that would convey real and useful instruction.

This led me to a distinction of the voice, which though often mentioned by musicians, has been but little noticed by teachers of Reading*; which is that distinction of the voice into the

* In the first edition of this work I expressed myself with a scrupulous caution, respecting this distinction of voice; because, in a grammar written a century ago by Charles Butler, of Magdalen College, Oxford, I found a direction for reading the question beginning with the verb, not only in a higher tone, but with a different turn of the voice from the other question; and in a grammar by Mr. Perry, of Scotland, about thirty years ago, I found the same distinction of voice in the same case: and, except in these two authors, I never met with this distinction in reading till the last edition of Enfield's Speaker; where, in Rule VII. of the Essay on Elocution, instead of the old direction, *Acquire a just variety of Pause and Cadence*, I found, *Acquire a just variety of Pause and Inflection*; and though in the old Rule there was not a single word about inflection of the voice, in the new one I found the inflections of the voice divided into two kinds; the one conveying the idea of continuation, the other of completion; the former of which is called the suspending, the latter the closing pause:—though, in a few lines after, we find what is called the closing pause, is often applicable to members, when the sense is suspended. In these new directions, too, I found the question distinguished into two kinds, and the suspending and the closing pause applied respectively to each. I could not help congratulating myself, that a doctrine I had published so many years before, began to be adopted by so judicious a writer as Mr. Enfield. But, when I found it had not only been adopted, but acknowledged by Mr. Murray, the Author of the best Grammar and Selection of Lessons for Reading in the English Language, I found myself fully compensated for the misfortune of not being noticed by the Author of the Speaker.

upward and downward slide, into which all speaking sounds may be resolved: The moment I admitted this distinction, I found I had possession of the quality of the voice I wanted; for though these slides or inflections were indefinite as to their quantity or duration, they were still essentially distinct, and were never convertible into each other; whereas all the other distinctions were relative; and what was high and loud in one case, might be soft and low in another. Accordingly I found, upon pursuing this distinction, that, provided the proper slide was preserved on that word which the sense and harmony required, the other distinctions of the voice were more easily attained: and if they were not, the pronunciation was infinitely less injured, than if every other distinction of the voice had been preserved, and this single one neglected. Here then commenced my system; infinite were the difficulties and obscurities that impeded my progress at first; but perseverance, and, perhaps, enthusiasm, at last brought it to a period.

Without any breach of modesty, it may be asserted, that the general idea is new, curious,

and important : and, without any false humility, I am ready to allow, that the manner of treating it has too many faults and imperfections. Besides those incorectnesses which are inseparable from the novelty and difficulty of the subject, it partakes of that haste, that interruption, and want of finishing, which must necessarily arise from the constant and laborious attendance on pupils ; for, though nothing but long practice in actual teaching could have enabled me to construct such a system, it required the leisure and liberty of independence to produce it to the best advantage.

ADVERTISEMENT

TO THE

SECOND EDITION.

WHEN the first Edition of this Work was published, I considered the human voice as divisible into two inflections only. Some time after, upon reconsidering the subject more maturely, I found there were certain turns of voice which I could not distinctly class with either of these two inflections. This discovery mortified me exceedingly. I feared my whole labour was lost, and that I had been fatiguing myself with a distinction which existed no where but in my imagination. None, but those who have been system makers, can judge of the regret and disappointment which this apprehension occasioned. It did not, however, continue long. The same trial of the voice which assured me of the two opposite inflections, the rising and falling, soon convinced me that those inflections which I could not reduce to either of these two, were neither more nor less than two combinations of them: and that they were real *circumflexes;* the one beginning with the rising inflection, and ending with the falling upon the same syllable; and the other beginning with the falling, and ending with the rising on the same syllable. This relieved from my anxiety; and I considered the discovery of so much importance, that I immediately published a small Pamphlet, called *The Melody of*

Speaking Delineated ; in which I explained it as well as I was able by writing, but referred the reader to some passages where he could scarcely fail to adopt it upon certain words, and perceive the justness of the distinction. I was confirmed in my opinion by reflecting that *à priori*, and independently on actual practice, these modifications of the human voice must necessarily exist. First, if there was no turn or inflection of the voice, it must continue in a monotone. Secondly, if the voice was inflected, it must be either upwards or downwards, and so produce either the rising or falling inflection. Thirdly, if these two were united on the same syllable, it could only be by beginning with the rising, and ending with the falling inflection, or *vice versa ;* as any other mixture of these opposite inflections was impossible. A thorough conviction of the truth of this distinction, gave me a confidence which nothing could shake. I exemplified it, *viva voce*, to many of my critical friends, who uniformly agreed with me : and this enabled me to conceive and demonstrate the Greek and Latin circumflex, (so often mentioned, and so totally unintelligible to the moderns,) but occasioned not a little surprise (since it is as easy to conceive that the voice may fall and rise upon the same syllable, as that it may rise and fall) why the ancients had the latter circumflex, and not the former. Some probable conjectures respecting this point, as well as the nature of accent, ancient and modern, may be seen at the end of a Work lately published, called *A Key to the Classical Pronunciation of Greek and Latin Proper Names.*

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PREMONITION

TO

THE READER.

It may not, perhaps, be improper to inform the Reader, that if he wishes fully to understand the following Work, he must first apply himself closely to the acquiring of a just idea of the two radical distinctions of the voice into the Rising and Falling Inflection, as explained, Part I. p. 82 and 84; and Part II. p. 183. If, however, after all his labour, the Author should not have been able to convey an idea of these two distinctions of voice upon paper, he flatters himself that those parts of the Work, which do not depend upon these distinctions, are sufficiently new and useful to reward the time and pains of a perusal.

ELEMENTS OF ELOCUTION.

PART I.

Introduction.

ELOCUTION, in the modern sense of the word, seems to signify that pronunciation which is given to words when they are arranged into sentences and form discourse.

Pronunciation, in its largest sense, may signify the utterance of words, either taken separately, or in connection with each other; but the pronunciation of words, connected into a sentence, seems very properly specified by elocution.

Elocution, therefore, according to this definition of it, may have elements or principles distinct from those of pronunciation in its most limited sense; and we may consider the elements of elocution, not as those principles which constitute the utterance of single words, but as those which form the just enunciation of words in dependence on each other for sense: at this point the present work commences. The delivery of words formed into sentences, and these sentences formed into discourse, is the object of it; and as reading is a correct and beautiful picture of speaking; speaking, it is presumed, cannot be more successfully taught, than by referring us to such rules as instruct us in the art of reading.

The art of reading is that system of rules, which teaches us to pronounce written composition with justness, energy, variety and ease. Agreeably to this definition, reading may be considered as that species of delivery, which not only expresses the sense of an author, so as barely to be understood, but which, at the same time, gives it all that force, beauty, and variety, of which it is susceptible: the first of these considerations belongs to grammar, and the last to rhetorick.

The sense of an author being the first object of reading, it will be necessary to inquire into those divisions and subdivisions of a sentence which are employed to fix and ascertain its meaning: this leads to a consideration of the doctrine of punctuation.

Punctuation may be considered in two different lights; first, as it clears and preserves the sense of a sentence, by combining those words together which are united in sense, and separating those that are distinct; and secondly, as it directs to such pauses, elevations, and depressions of the voice, as not only mark the sense of the sentence more precisely, but give it a variety and beauty which recommend it to the ear; for in speaking, as in other arts, the useful and the agreeable are almost always found to coincide; and every real embellishment promotes and effects the principal design.

In order, therefore, to have as clear an idea of punctuation as possible, it will be necessary to consider it as related to grammar and rhetorick distinctly. It will not be easy to say any thing new on punctuation, as it relates to grammar; but it will not be difficult to show, what perplexity it is involved in when reduced to enunciation; and how necessary it is to understand distinctly the rhetorical as well as grammatical division of a sentence, if we would wish to arrive at precision and accuracy in reading and speaking; this will so evidently appear in the course

of this essay, as to make it needless to insist farther on it here; and as the basis of rhetorick and oratory is grammar, it will be absolutely necessary to consider punctuation as it relates precisely to the sense, before it is viewed as it relates to the force, beauty, and harmony of language.

But the business of this essay is not so much to construct a new system of punctuation, as to endeavour to make the best use of that which is already established; an attempt to reduce the whole doctrine of rhetorical punctuation to a few plain simple principles, which may enable the reader, in some measure, to point for himself: for this purpose, it will, in the first place, be necessary to exhibit a general idea of the punctuation in use, that we may be better enabled to see how far it will assist us in the practice of pronunciation, and where we must have recourse to principles more permanent and systematical.

A general Idea of the common Doctrine of Punctuation.

Some grammarians define punctuation to be the art of marking in writing the several pauses, or rests, between sentences, and the parts of sentences, according to their proper quantity or proportion, as they are expressed in a just and accurate pronunciation. Others, as Sir James Burrow and Dr. Bowles, besides considering the points as marks of rest and pauses, suppose them to be hints for a different modulation of voice, or rules for regulating the accent of the voice, in reading; but whether this modulation of the voice relates to all the points, or to the interrogation, exclamation, and parenthesis on-

ly, we are not informed. Grammarians are pretty generally agreed in distinguishing the pauses into

The period	marked thus	.
The colon		:
The semicolon		;
The comma		,

and those pauses which are accompanied with an alteration in the tone of the voice, into

The interrogation	marked thus	?
The exclamation		!
The parenthesis		()

The period is supposed to be a pause double the time of the colon; the colon, double the semicolon; and the semicolon, double that of the comma, or smallest pause: the interrogation and exclamation points are said to be indefinite as to their quantity of time, and to mark an elevation of voice; and the parenthesis, to mark a moderate depression of the voice, with a pause greater than a comma.

A simple sentence, that is, a sentence having but one subject, or nominative, and one finite verb, admits of no pause. Thus in the following sentence: *The passion for praise produces excellent effects in women of sense.* *The passion for praise* is the subject, or nominative case to the verb *produces;* and *excellent effects in women of sense*, is the object or accusative case, with its concomitant circumstances or adjuncts of specification, as Dr. Lowth very properly terms them, and this sentence, says the learned bishop, admits of no pause between any of its parts; but when a new verb is added to the sentence, as in the following: *The passion for praise, which is so very vehement in the fair sex, produces excellent effects in women of sense.* Here a new verb is intro-

duced, accompanied with adjuncts of its own, and the subject is repeated by the relative pronoun *which:* it now becomes a compounded sentence, made up of two simple sentences, one of which is inserted in the middle of the other; it must, therefore, be distinguished into its component parts by a point placed on each side of the additional sentence.

In every sentence, therefore, as many subjects, or as many finite verbs, as there are, either expressed or implied, so many distinctions there may be: as, *My hopes, fears, joys, pains, all centre in you.* The case is the same when several adjuncts affect the subject of the verb: as, *A good, wise, learned man is an ornament to the commonwealth;* or when several adverbs, or adverbial circumstances affect the verb: as, *He behaved himself modestly, prudently, virtuously.* For as many such adjuncts as there are, so many several members does the sentence contain; and these are to be distinguished from each other, as much as several subjects or finite verbs. The reason of this is, that as many subjects, finite verbs, or adjuncts as there are in a sentence, so many distinct sentences are actually implied; as the first example is equivalent to, *My hopes all centre in you, my fears all centre in you,* &c. The second example is equivalent to, *A good man is an ornament to the commonwealth, a wise man is an ornament to the commonwealth,* &c. The third example is equivalent to, *He behaved himself modestly, he behaved himself prudently,* &c.; and these implied sentences are all to be distinguished by a comma.

The exception to this rule is, where these subjects or adjuncts are united by a conjunction: as, *The imagination and the judgment do not always agree;* and, *A man never becomes learned without studying constantly and methodically.* In these cases the comma between the subjects and adjuncts is omitted.

There are some other kinds of sentences, which, though seemingly simple, are nevertheless of the compound kind, and really contain several subjects, verbs or adjuncts. Thus in the sentences containing what is called the ablative absolute: as, *Physicians, the disease once discovered, think the cure half wrought*; where the words *disease once discovered*, are equivalent to, *when the cause of the disease is discovered.*—So in those sentences where nouns are added by apposition: as, *The Scots, a hardy people, endured it all.* So also in those where vocative cases occur: as, *This, my friend, you must allow me.* The first of these examples is equivalent to, *The Scots endured it all*, and *The Scots, who are a hardy people, endured it all:* and the last to, *This you must allow me*, and *this my friend must allow me.*

When a sentence can be divided into two or more members, which members are again divisible into members more simple, the former are to be separated by a semicolon.

EXAMPLE.

But as this passion for admiration, when it works according to reason, improves the beautiful part of our species in every thing that is laudable; so nothing is more destructive to them, when it is governed by vanity and folly.

When a sentence can be divided into two parts, each of which parts are again divisible by semicolons, the former are to be separated by a colon.

EXAMPLES.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceived by the distance gone over.

Here the two members, being both simple, are only separated by a comma.

As we perceive the shadow to have moved, but did not perceive it moving; so our advances in learning, as they consist of such minute steps, are only perceivable by the distance.

Here the sentence being divided into two equal parts, and those compounded, since they include others, we separate the former by a semicolon, and the latter by commas.

As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow; so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

Here the advancement in knowledge is compared to the motion of a shadow, and the growth of grass; which comparison divides the sentence into two principal parts: but since what is said of the movement of the shadow, and of the growth of grass, likewise contains two simple members, they are to be separated by a semicolon; consequently, a higher pointing is required, to separate them from the other part of the sentence, which they are opposed to: and this is a colon.

When a member of a sentence forms complete sense, and does not excite expectation of what follows; though it consist but of a simple member, it may be marked with a colon.

EXAMPLES.

The discourse consisted of two parts: in the first was shown the necessity of fighting; in the second, the advantages that would arise from it.

The Augustan age was so eminent for good poets, that they have served as models to all others : yet it did not produce any good tragic poets.

When a sentence is so far perfectly finished, as not to be connected in construction with the following sentence, it is marked with a period.

This is the most concise and comprehensive view I could possibly collect from the several authors, who have written on this subject. But it may be observed, that these rules, though sufficient to prevent confusion in writing, are very inadequate to the purposes of just and accurate pronouncing ; as it is certain that a just, a forcible, and easy pronunciation, will oblige a judicious reader to pause much more frequently, than the most correct and accurate writers or printers give him leave : but I must again observe, that when I contend for the propriety, and even necessity, of pausing, where we find no points in writing or printing, I do not mean to disturb the present practice of punctuation : I wish only to afford such aids to pronunciation as are actually made use of by the best readers and speakers, and such as we must use in reading and speaking in publick, if we would wish to pronounce with justness, energy, and ease.

An Introduction to the Theory of Rhetorical Punctuation.

DR. LOWTH has, with great plainness and precision, drawn the line which bounds the use of the comma upon paper, by telling us, that every simple sentence, or that sentence which has but one subject and one finite verb, cannot have any of its adjuncts, or imperfect phrases, separated by a point. This he illustrates by a sentence, where the subject and the verb are accompanied by as many adjuncts as they commonly are, but no provision is made for such phrases as extend to twice the length, and yet continue perfectly simple.—*The passion for praise produces excellent effects in women of sense*,—is a sentence of so moderate a size, as may be pronounced even with solemnity and energy, by most people, without once taking breath; but if we amplify these adjuncts that accompany the nominative case and the verb in such a manner as is frequently to be met with, at least in incorrect composition, we shall find it impossible to pronounce the sentence with force and ease, without some interval for respiration;—for instance, if we had the following sentence to read—*A violent passion for universal admiration produces the most ridiculous circumstances in the general behaviour of women of the most excellent understandings*.—If, I say, we had this sentence to read, how could we possibly pronounce it with force and ease, without once fetching breath?—and yet, according to the strictest laws of grammar, no pause is to be admitted; for this latter sentence, though almost three times as long, is as perfectly simple as the former.

The necessity of taking breath, in some of these longer simple sentences, has obliged the most ac-

curate and metaphysical inquirers into punctuation to admit of the most vague and indeterminate rules. The most subtile among the French writers* on this subject, after giving a thousand fine-spun reasons for placing the points with justness and precision, admits of placing a comma in a simple sentence—"*Quand les propositions sont trop longues pour être* "*enoncées de suite avec aisance.*" And one of our best English criticks tells us, that the difference between the colon and the semicolon has a dependence on something that influences all the points, and sways the whole doctrine of punctuation, which is, the length and shortness of the members and periods; for when the phrases are long, he says, we point higher than when they are short.

This confession is a sure proof, that the rules of these grammarians did not reach all cases; and that, in speaking, they often found themselves obliged to pause where they did not dare to insert a pause in writing, for fear of breaking the grammatical connection of the words: a fear, as will be seen hereafter, which arose from a superficial knowledge of the principles of rhetorical punctuation.

But as a proof that the shortest sentences are not always to be pronounced so as to preserve a perfect equality of time between every word, and consequently, that some words admit of longer intervals than others; we need only pronounce a short simple sentence in the different ways we did the long one.

Thus if we say, *The passion for praise, produces excellent effects, in women of sense.*—Here, I say, if we make a short pause at *praise*, and *effects*, we do not perceive the least impropriety; but if we repeat the same sentence, and make the same pauses at *produces*, and *in*, we shall soon discover an essential difference.—For example: *The passion for praise*

* Beauzée Grammaire Generale.

produces, excellent effects in, women of sense.—Here, by using the same pause between different words, the sense is materially affected; which evidently shews how necessary it is to good reading and speaking, to pause only between such words as admit of being separated; and that it is not so much the number as the position of the pauses that affects the sense of a sentence.

And here a question naturally arises, since it is of so much consequence to the sense of a sentence where we admit a pause, what are the parts of speech which allow a pause between them and what are those which do not? To which it may be answered, that the comma, or, what is equivalent to it in reading, a short pause, may be so frequently admitted between words in a grammatical connection, that it will be much easier to say where it cannot intervene, than where it can. The only words which seem too intimately connected to admit a pause, are—the *article* and the *substantive*, the *substantive* and the *adjective* in their natural order, and the *preposition* and the *noun* it governs; every other combination of words, when forming simple sentences of considerable length, seems divisible if occasion require. That a substantive in the nominative case may be separated from the verb it governs, will be readily admitted, if we consider with how many adjuncts, or modifying words, it may be connected; and, consequently, how difficult it will be to carry the voice on to the verb with force, and to continue this force till the objective case with all its adjuncts and concomitants are pronounced: this will appear evidently from the amplified sentence already produced; which, though not a very common, is a very possible example; and rules founded on the reason of a thing, must either suit all cases or none.

Whatever, therefore, may be the integrity of grammatical connection to the eye, certain it is that the

ear perceives neither obstruction nor obscurity in a pause between the nominative case and the verb, when the nominative is composed of such words as are less separable. Nay, we find the substantive verb, by the most scrupulous grammarians, constantly separated from its preceding noun by a comma, whenever the noun is joined to any considerable number of less separable words.

EXAMPLES.

One great use of prepositions in English, is to express those relations, which, in some languages, are chiefly marked by cases. *Dr. Lowth's Grammar.*

A colon, or member, is a chief constructive part, or greater division of a sentence. *Ibid.*

The very notion of any duration's being past, implies that it was once present; for the idea of being once present, is actually included in the idea of its being past.

Spectator, No. 590.

This punctuation of the substantive verb runs through our whole typography, and sufficiently shews the division which the ear invariably makes, when delivery requires a distinct and forcible pronunciation; for not the smallest reason can be given, why this verb should be separated from its noun, that will not be equally applicable to every other verb in the language.

The general reluctance, however, at admitting a pause to the eye, between the nominative case and the verb, is not without a foundation in reason. The pauses of distinction between the parts of a complex nominative case, seem specifically different from the pause between the nominative case and the verb; that the same pause, therefore, to the eye should be used between both, seems repugnant to a feeling of the different kind of connection that subsists between parts which are only occasionally united, and those which are necessarily united; thus in the following sen-

tence : *Riches, pleasure, and health become evils to the generality of mankind.*

There are few readers who would not make a longer pause between the nominative *health* and the verb *become*, than between *riches* and *pleasure*, or *pleasure* and *health ;* and yet there are few writers, or printers, who would not insert a pause after the two first words, and omit it after the third. This general practice can arise from nothing but the perception of the difference there is between those parts that compose the nominative plural, and those parts which compose the nominative and the verb ; and rather than confound this difference, we choose to omit the pause in writing, though we use it in speaking : till, therefore, we have a point, which, like one of the Hebrew points, at the same time that it marks a distinction between parts, marks a necessary connection between them also, we must be contented to let this useful and distinguishing pause in reading and speaking go unmarked in writing and printing.

If we inquire into the difference between the parts of the nominative, and the nominative itself as part of the sentence, we shall find that the former are only parts of a part, and that the latter is a part of a whole ; or, in other words, the former are parts of a superior part, and the latter is the superior part itself ; which part, as it consists of several parts, must, in order to show that these parts form only one part, be terminated by a pause, longer than what is given to the parts of which it is composed ; but as such a pause can only be marked by a semicolon, and as a semicolon is often a mark of disjunction, it would be highly improper to place it between words so intimately connected as the nominative and the verb ; for as these words, except sometimes on account of emphasis, admit of no separation by a pause, when the nominative does not consist of parts, so, unless we had a pause, which would shew this union of

each part with the other, without a disunion of the whole number of parts from what follows, we had better, perhaps, let this chasm in punctuation stand unfilled. Where the parts are evidently distinct, as in sentences constructed on conjunctions, however short the parts may be, there seems no impropriety in placing a long pause: thus, in the proverbial sentence, *As the day lengthens the cold strengthens:* we may place a comma, and even a semicolon, at *lengthens*, without appearing to injure the sense; but if we were to place the same points between the nominative and the verb in the following sentence, *The lengthening day is followed by the strengthening cold;* we should feel an impropriety at placing even a comma at *day*, though we should not perceive the least at actually pausing as long between the parts of this, as between those of the former sentence. The only method, therefore, of marking this necessary pause to the ear, without hurting the connection between these parts of a sentence to the eye, would be to adopt the hyphen; this always shews a necessary connection of sense, and at the same time a clear distinction of parts different from the distinction and connection exhibited by the comma; and this seems the point wanting to render our punctuation much more definite and complete.

A want of this distinctive, and at the same time connective mark, has made many writers particularly those who have expressed themselves with more than common delicacy and precision, adopt a dash between parts intimately connected, to shew the sense is to be continued, and the pause lengthened at the same time. Sterne is the most remarkable for the use of this dash: and it must be owned, that in him it often conveys infinite meaning: but where used too often, as in those swarms of modern writers of novels, who affect to write like Sterne, or where used improperly, and when the common points would give more precision to the sense, as we sometimes find even

in Sterne himself; in this case, I say, it may be reckoned among one of the greatest abuses of modern orthography.

Sterne's dashing may be called a species of rhetorical punctuation; but the dash may and ought to be used grammatically, when there is such an order of the words as to induce the reader to run the sense of one member into another, from which it ought to be separated.

EXAMPLE.

After the Prince of Orange had got possession of the government of England—Scotland and Ireland remained still to be settled. *Macpherson's History of England.*

The punctuation of the eye, and that of the ear, being thus at variance, and the latter being the principal object of this essay, it may not be useless to attempt to give a general idea of the principles of that punctuation which really exists in correct and elegant speaking, but which has hitherto been left entirely to the taste and judgment of the reader.

Theory of Rhetorical Punctuation.

It may be observed, that pausing is regulated by two circumstances; one is, conveying ideas distinctly by separating such as are distinct, and uniting such as are associated; the other is, forming the words that convey these ideas into such classes, or portions, as may be forcibly and easily pronounced; for this reason, when the words, from their signification, require to be distinctly pointed out, that is, to convey objects distinguished from each other, however frequent and numerous the pauses may be, they are

necessary ; but if words connected in sense, continue to a greater extent than can be easily pronounced together, and at the same time have no such distinct parts as immediately suggest where we ought to pause, the only rule that can be given is, not to separate such words as are more united than those that we do not separate.

But it may be demanded, how shall we know the several degrees of union between words, so as to enable us to divide them properly ?—To this it may be answered, that all words may be distinguished into those that modify, and those that are modified* : the words that are modified are the nominative, and the verb it governs ; every other word may be said to be a modifier of these words : the noun and verb being thus distinguished from every other, may be one reason, that, when modified, they so readily admit a pause between them ; because words that are separately modified may be presumed to be more separable from each other than the words that modify and the words modified. The modifying words are themselves modified by other words, and thus become divisible into superior and subordinate classes, each class being composed of words more united among themselves than the several classes are with each other. Thus in the sentence, *The passion for praise produces excellent effects in women of sense*—the noun *passion*, and the verb *produces*, with their several adjuncts, form the two principal portions, or classes, of words in this sentence ; and between these classes a pause is more readily admitted than between any other words : if the latter class may be thought too long to be pronounced without a pause, we may more easily place one at *effects* than between any other words ; because, though *produces* is modified by every one of the succeeding words, taken

* Buffier Grammaire, p. 60.

all together, yet it is more immediately modified by *excellent effects*, as this portion is also modified by *in women of sense ;* all the words of which phrase are more immediately modified by the succeeding words than the preceding phrase, *produces excellent effects*, is by them.

But what, it may be said, is the principle of unity among these classes; and by what marks are we to judge that words belong rather to one class than to another? To this it may be answered, that the modifying and the modified words form the first or larger classes ; and the words that modify these modifying words, and the modifying words themselves, which are necessarily more united with each other than with those they modify, form the smaller classes of words. Upon these principles we may divide the sentence last quoted ; and upon the same principles we may account for the division of the following.—*A violent and ungovernable passion for praise the most universal and unlimited, produces often the most ridiculous consequences in women of the most exalted understandings.*—When I say, *a violent and ungovernable passion*, I may pause at *violent* to distinguish it from *ungovernable*, but not at *ungovernable*, because it immediately modifies *passion ;* but when I say, *for praise, the most universal and unlimited*, I must pause at *passion*, to shew the greater connection between the words *praise* and *universal and unlimited* than between these and *passion ;* the latter class thus secured, by a pause, from mixing with the former, it is subject to such division as its structure requires ; the substantive *praise*, coming before the modifying words, is separated from them by a pause, not because such a pause is necessary the better to understand the connection between them ; for had the modifying word been single, it would not have admitted a pause ; but because the two modifying words, *universal* and *unlim-*

ited, form a class by themselves, sufficiently united to the word *praise* to detach it from *passion*, and sufficiently distinct from it to be separated by a comma. But it may be asked, why does not the same classification take place in the former part of this sentence, with respect to the two adjectives, *violent* and *ungovernable*, and the substantive, *passion ?* It may be answered, that a pause of distinction is admitted at *violent;* but if we were to pause at *ungovernable*, the two modifying words would seem to form a class, before the word modified by them is expressed or understood ; whereas, in the succeeding part of the sentence, the word *praise* is understood, and the modifying words, *universal* and *unlimited*, are necessarily referred to it.

If it be demanded, why, in the former sentence, *A violent and ungovernable passion for praise produces*, &c. we cannot pause both at *passion and praise ?* it may be answered, that as the words *for praise* modify *passion*, they have the nature of an adjective, and therefore should coalesce with the word *passion*, which they modify ; unless another word, more united to them than they are to *passion*, could be added, to make them form a distinct class ; for, in this case, they would be as easily separable as two adjectives after a substantive. Thus in the phrase, *A violent and ungovernable passion, for praise and adulation*, &c. here we find *praise and adulation* form a class of words sufficiently united to be pronounced separately from *passion*, if either the necessity of taking breath, or a distinctness of pronunciation, require it ; for as pausing ought to answer one of these purposes, where neither of them are answered, the pause must be improper. Thus in the following sentence : *A violent and ungovernable passion for praise produces*, &c. if we pause at *passion*, and then at *praise*, we shall pause without any necessity ; for as we must pause at *praise*, and the words *for*

praise being neither associated with, nor distinguished from, any succeeding words, they ought to be united with those that precede, as both of them form a member sufficiently short to be pronounced with ease ; but if distinctness had made it necessary to pause at *praise*, then notwithstanding the shortness of the phrase, it would have formed a distinct member, and have readily admitted a pause. Thus in the sentence, *A violent and ungovernable passion for praise, rather than improvement in virtue, produces often the most ridiculous circumstances*, &c. : here the word *praise*, being emphatically distinguished from *improvement in virtue*, demands a pause after it ; and as this word, and its opposite, form a class more united together than both are with the word *passion*, a pause is necessary, to shew they belong to distinct classes ; the pause between the opposing words shewing their distinction, and the pause before and after them shewing their union.

But it may be asked, how can we suppose words opposed to each other, and requiring a pause to shew that opposition, can be more united with each other than they are with the preceding words they modify ? It may be answered, that the modifying word, when unaccompanied by adjuncts, and the word modified, form but one class, and do not admit of a pause, either when the modifying word precedes or succeeds the word modified.—Thus in the phrases, *It was from a prepense malice that he committed the action ;* and, *It was from a malice prepense that he committed the action :* In these phrases, I say, the substantive *malice*, and the adjective *prepense*, are equally inseparable by a pause ; but in the following phrases :

It was from a preconceived and prepense malice that he committed the action : and, *It was from a malice, preconceived and prepense, that he committed the action.* In the former of these phrases, the mod-

ifying words do not form a distinct class from the word modified ; and in the latter they do, and, therefore, admit of a pause after the word *malice*, which can arise from nothing else but this : in one case, the modifying words, preceding the word modified, can signify nothing without being joined to it ; and in the other, the modified word, preceding those that modify, does signify something independent on them ; and this independent signification admits those words that equally depend on it, to form a distinct, though not an independent, class, by permitting a pause. Hence arises this general rule—*The word modified, and the words modifying, form but one class with relation to the rest of the words of the sentence ; but if the modifying words precede the word modified, the modifying words are distinguished from each other by a pause, but not from the word modified ; and if the modifying words succeed the word modified, they are not only distinguished from each other, but from the word which they modify ; that is, they form distinct classes respecting each other, and one whole class respecting the rest of the words in the sentence.*

Thus have we endeavoured to trace out the reason for pausing differently in phrases differently constructed, though perfectly similar in meaning. In this enquiry, the ingenious researches of Lord Kaims upon this subject have been of great use. His idea of the connection between the adjective and the substantive in their natural order, and the separation they admit of when inverted, is the principal clue to the difficulties that have been proposed : his assertion, however, that the adjective and substantive in an inverted order admit of a pause, is true only when the adjective is single ; for thousands of instances might be produced, where a pause is no more admissible between a substantive and an adjective in their inverted than in their natural order.

For example, in the following lines from the Rape of the Lock :

> Of these the chief the care of nations own,
> And guard with arms divine the British throne.

Though the melody of the verse inclines us strongly to pause at *arms*, yet the adjective *divine*, immediately succeeding, forbids it. Nay, if the line Lord Kaims produces to prove we may pause between the adjective and the substantive in an inverted order—

> For thee the fates, severely kind, ordain—

If this line, I say, had been constructed in this manner,

> For thee the fates severe, have this ordain'd,

it is evident no pause could be admitted between the substantive *fates* and the adjective *severe*, though they are here in their inverted order ; it is not then merely the adjective being placed after the substantive which makes it separable from it, but the adjective being joined by other words, which, when the substantive is understood, are more immediately connected with each other than with the substantive itself.

If these observations have any solidity, we may perceive how few are the grammatical connections which absolutely refuse a suspension of pronunciation, for the sake of breathing, where precision or energy require it : it is certainly to be presumed, that the breath of every person is nearly proportioned to the forcible pronunciation of so many words together as are necessary to preserve the sense unbroken ; the contrary, however, would often be the case, if the integrity of the sense depended on the common rules for placing the comma. Let those,

however, who can pronounce a long sentence easily and forcibly, provided they preserve the pauses necessary to the sense, take breath as seldom as they please. I have rather consulted the infirmities than the perfections of my fellow creatures; by endeavouring to point out those resources which are necessary to the weak, without imposing them as rules upon the strong;—*Clausulas enim*, says Cicero, *atque interpuncta verborum animæ interclusio atque angustiæ spiritus adtulerunt*. De Orat. Lib. iii.

But from studying the human voice, and not relying implicitly on the assertions of the ancients, we perceive the weakness of that common observation, that long sentences require a greater quantity of breath, and a much more forcible exertion in the lungs, than such sentences as are short. The folly of this opinion must evidently appear to those who have taken notice how often we may pause in a long sentence; and it will be shown hereafter, that the sense of a sentence depends much less on the pause than on the inflexion of voice we adopt; and that, provided we pause in the proper place, and preserve the proper tone and inflexion of the voice, the sense runs no risk on account of the multiplicity or duration of the pauses.

To reduce what has been said into something like a system, we shall endeavour to bring together sentences in every variety of construction, and mark, as carefully as possible, such pauses, as are necessary to pronounce them with clearness, force, and variety.

A Practical System of Rhetorical Punctuation.

BEFORE we give such directions for pausing, or dividing a sentence, as will, in some measure, enable us to aviod the errors of common punctuation, and to point for ourselves, it will be necessary to inquire into the nature of a sentence, and to distinguish it into its different kinds: for this purpose, I shall make use of the words of a very ingenious author,* who has lately written on the Philosophy of Rhetorick: 'Complex sentences,' says this author, 'are of two 'kinds; first, they are either periods, or sentences of 'a looser composition, for which the language doth 'not furnish us with a particular name.

'A period is a complex sentence, wherein the 'meaning remains suspended, till the whole is finish-'ed: the connection, consequently, is so close be-'tween the beginning and the end, as to give rise to 'the name period, which signifies circuit; the fol-'lowing is such a sentence:

"Corruption could not spread with so much suc-"cess, though reduced into system, and though some "ministers, with equal impudence and folly, avowed "it, by themselves and their advocates, to be the prin-"cipal expedient by which they governed, if a long "and almost unobserved progression of causes and "effects did not prepare the conjuncture."

Bolingbroke's Spirit of Patriotism.

'The criterion of a period is this: If you stop any 'where before the end, the preceding words will not 'form a sentence, and therefore cannot convey any 'determined sense.

'This is plainly the case with the above example: 'the first verb being *could*, and not *can*; the poten-

* Campbell's Philos. of Rhetorick, vol. ii. p. 339.

'tial, and not the indicative mood, shews that the 'sentence is hypothetical, and requires to its comple- 'tion some clause beginning with *if*, *unless*, or some 'other conditional particle; and after you are come 'to the conjunction, you find no part where you 'can stop before the end. An example of a complex 'sentence that is not a period, I shall produce from 'the same performance:'

"One party had given their whole attention, dur- "ing several years, to the project of enriching *them-* "*selves*, and impoverishing the rest of the *nation;* "and, by these and other means, of establishing their "*dominion* under the *government*, and with the fa- "vour of a family who were *foreigners;* and there- "fore might believe that they were established on the "throne, by the good will and strength of this party "alone."

'The criterion of such loose sentences is as follows: 'there will always be found in them one place at least 'before the end, at which if you make a stop, the 'construction of the preceding part will render it a 'complete sentence; thus, in the example now giv- 'en, whether you stop at the word *themselves*, at '*nation*, at *dominion*, at *government*, or at *foreigners*, 'all which words are marked in the quotation in Ital- 'icks, you will find you have read a perfect sentence.'

This distinction of a sentence into a period or compact sentence, and a loose sentence, does not seem to satisfy this ingenious critick; and he produces an example of a sentence of an intermediate sort, that is neither an entirely loose sentence, nor a perfect period: this example, too, is taken from Lord Bolingbroke, where, speaking of the Eucharist, he says: "the "other institution has been so disguised by ornament, "and so much directed in your church, at least, to a "different purpose from commemoration, that if the "disciples were to assemble at Easter in the chapel "of his holiness, Peter would know his successor

"as little as Christ would acknowledge his *vicar*; "and the rest would be unable to guess what the "ceremony represented or intended." Though this sentence forms perfect sense at *vicar*, the critick affirms, that 'the succeeding members are so closely 'connected with the preceding, that they all togeth-'er may be considered as a period, or compact sen-'tence.'

Here we find the former distinction destroyed, and we are again to seek for such a definition of a sentence as will assure us what is a period or compact sentence, and what is a loose sentence; or, in other words, what members are necessarily, and what are not necessarily connected. In the first place we may observe, that it is not the perfect sense, formed by the preceding members, that determines a sentence to be loose: because succeeding members may be so necessarily connected with those that precede, notwithstanding the preceding members form perfect sense, that both together may form one period. Mr. Addison affords us an instance of this, in the Spectator, No. 86: "Every one that speaks and reasons, "is a grammarian and a logician, though he may be "utterly unacquainted with the rules of grammar or "logick as they are delivered in books and systems."

If we finish this sentence at *logician*, we shall find the sense perfect; and yet nothing can be more evident than that both the member which contains this word, and that which follows, are inseparably connected. It is not, therefore, the perfect sense which a member may form, that necessarily detaches it from the rest; if, upon perusing the latter part of the sentence, we find it evidently contained in the idea of the former, they must both be inseparably connected: the whole sentence, therefore, must be understood before we can pronounce upon the connection consisting between its parts.

But it may be demanded, what is the criterion of this connection; and how shall we know, with certainty, whether the idea of the latter member is necessarily contained in the former? To this it may be answered, if the latter member modifies the former, or places it in a point of view different from what it appears in alone, we may pronounce the members necessarily connected, and the sentence to be compact and periodick. In the last instance, the first member, *Every one that speaks and reasons, is a grammarian and a logician;* does not intend to affirm a fact which might be understood as descriptive of the state of man, either with or without the attainments of grammar and logick; but it refers precisely to that state which has no such attainments, and thus is modified by the last member, *though he may be utterly unacquainted with the rules of grammar, or logick, as they are delivered in books and systems.* The modification, therefore, of the former member by the latter, is the criterion of such connection as forms a period or compact sentence.

It is on this principle that all sentences founded on an hypothesis, a condition, a concession, or exception, may be esteemed compact sentences or periods; for in these sentences we shall find one part of the sentence modified by the other; and it may be affirmed of all other sentences, that whenever the conjunctions that connect their members together modify these members, the sentences they compose are periodick; and that whenever the conjunctions only explain or add to the meaning of the members to which they are subjoined, the sentences which these members compose are loose sentences. It will be necessary to explain this observation by examples.

EXAMPLES.

A man should endeavour to make the sphere of his innocent pleasures as wide as possible, *that* he may retire into them with

safety, and find in them such a satisfaction as a wise man would not blush to take. Of this nature are those of the imagination, *which* do not require such a bent of thought as is necessary to our more serious employments, nor at the same time suffer the mind to sink into that negligence and remissness, *which* are apt to accompany our more sensual delights.—*Spectator*, No. 411.

In the first of these sentences we find the conjunction *that* modifies or restrains the meaning of the preceding member; for it is not asserted in general, and without limitation, that a man should make the sphere of his innocent pleasures as wide as possible, but that he should do so for the purpose of retiring into himself: these two members, therefore, are necessarily connected, and might have formed a period or compact sentence, had they not been followed by the last member; but as that only adds to the sense of the preceding members, and does not qualify them, the whole assemblage of members, taken together, form but one loose sentence.

The last member of the last sentence is necessarily connected with what precedes, because it modifies or restrains the meaning of it; for it is not meant, that the pleasures of the imagination do not suffer the mind to sink into negligence and remissness in general, but into that particular negligence and remissness which is apt to accompany our more sensual delights. The first member of this sentence affords an opportunity of explaining this by its opposite: for here it is not meant, that those pleasures of the imagination only are of this innocent nature which do not require such a bent of thought as is necessary to our more serious employments, but that of this nature are the pleasures of the imagination in general; and it is by asking the question whether a preceding member affirms any thing in general, or only affirms something as limited or qualified by what follows, that we shall discover whether these members are

either immediately or remotely connected, and, consequently, whether they form a loose or a compact sentence: as the former member, therefore, of the last sentence, is not necessarily connected with those that succeed, the sentence may be pronounced to be a loose sentence.

If these observations have any solidity, we have at last arrived at the true distinction between a period and a loose sentence; which is, that *a period is an assemblage of such words, or members, as do* not *form sense independent on each other; or if they do, the former modify the latter, or inversely; and that a loose sentence is an assemblage of such words or members as* do *form sense, independent on those that follow, and at the same time are not modified by them:* A period or compact sentence, therefore, is divisible into two kinds; the first, *where the former words and members depend for sense on the latter,* as in the sentence, *As we cannot discern the shadow moving along the dial-plate, so the advances we make in learning are only perceived by the distance gone over.* Which for distinction's sake we may call a direct period. *The second kind of period, or compact sentence, is that where, though the first part forms sense without the latter, it is nevertheless modified by it;* as in the sentence, *There are several arts which all men are in some measure masters of, without being at the pains of learning them.* Which we may call an inverted period. *The loose sentence has its first members forming sense, without being modified by the latter;* as in the sentence, *Persons of good taste expect to be pleased at the same time they are informed; and think that the best sense always deserves the best language.* In which example, we find the latter member adding something to the former, but not modifying or altering it.

It will readily occur to the critical reader, that, in this definition of a period, I have departed widely

from the doctrine of the ancients, who consider it as an assemblage of members, and not of words only; but as such a reader will know the difficulty of giving a precise idea of a period, according to the opinion of the ancients, and what diversity and uncertainty there is about it among the moderns; he will the more easily excuse my hazarding a definition of my own. My principal object has been, to give such a definition as would be clear, precise and useful: such a one as would best answer the purposes of pronunciation, by exactly drawing the line between the connection and disjunctions of words, without making use of such indefinite terms *as the more or less intimate connection of the parts, or the concurrence of the parts to the plenitude of a total sense.*

Sentences thus defined and distinguished into their several kinds, we shall be better enabled to give such rules for dividing them by pauses, as will reduce punctuation to some rational and steady principles. Previously, however, to these rules, it will be necessary to observe, that as the times of the pauses are exceedingly indefinite, the fewer distinctions we make between them, the less we shall embarrass the reader: the common estimate of the times of the comma, the semicolon, the colon, and the period, in the geometrical proportions of 1, 2, 4, 8, pleases us, from its analogy with the times of the semibrief, minim, crotchet, and quaver in musick; but every one will confess at first sight, that as these distinctions in reading are arbitrary, they are useless; every one feels a difference between a greater and a smaller pause, but few can conceive degrees of these; I shall beg leave, therefore, to reduce the number of pauses to three; namely, the smaller pause, answering to the comma; the greater pause answering to the semicolon and colon; and the greatest pause answering to the period. The ancients knew nothing of the semicolon: and if we consider practice and real utility,

I believe it will be found, that the three distinctions of the ancients answer every useful purpose in writing and reading.

The smaller pause, the greater pause, and the greatest pause, are the distinctions, therefore, I shall beg leave to adopt in the rules to be given for dividing a sentence: and as the division of a sentence depends necessarily on its structure, and the greater or less connection of its parts, it will be proper to begin with the direct period; that is, where no sense is formed till the sentence is concluded.

Rule I. Every direct period consists of two principal constructive parts, between which parts the greater pause must be inserted; when these parts commence with conjunctions that correspond with each other, they are sufficiently distinguishable; as in the following sentence:

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceived by the distance gone over.

Here we may observe, that the first constructive part begins with *as*, and the second with *so*; the expectation is excited by the first, and answered by the latter: at that point, therefore, where the expectation begins to be answered, and the sense begins to form, the principal pause is to be used; and, by these means, the two contrasted and correspondent parts are distinctly viewed by the mind.

A period may be direct, and its parts as necessarily connected, where only the first conjunction is expressed.

EXAMPLE.

As in my speculations I have endeavoured to extinguish passion and prejudice, I am still desirous of doing some good in this particular. *Spectator.*

Here the word *so* is understood before *I am*, and the long pause as much required as if *so* had been expressed; since it is here the sentence naturally divides into two correspondent and dependent parts.

That point, therefore, where the expectation begins to be answered, or where one part of the sentence begins to modify the other, is the point which we must be the most careful to mark; as it is here the sentence naturally divides into its principal constructive parts.

Rule II. Every inverted period consists of two principal constructive parts, between which parts the greater pause must be inserted; these parts divide at that point, where the latter part of the sentence begins to modify the former; in periods of this kind, the latter conjunction only is expressed, as in the example: *Every one that speaks and reasons is a grammarian, and a logician, though he may be utterly unacquainted with the rules of grammar, or logick, as they are delivered in books and systems.* If we invert this period, we shall find it susceptible of the two correspondent conjunctions *though* and *yet;* as, *Though utterly unacquainted with the rules of grammar or logick, as delivered in books and systems, yet every man who speaks and reasons is a grammarian and logician.*—This inversion of the order of a sentence, is, perhaps, the best criterion of the connection of its parts; and proves that the former, though forming complete sense by itself, is modified by the latter.—Thus in the phrases, *Christ died for him, because he died for all—Many things are believed, though they exceed the capacity of our wits.* Hooker.

In these phrases, if we do but transpose the noun and pronoun, and invert the order, the sentences will be perfectly the same in sense, and the connection will be more apparent; as, *Because Christ died for all, he died for him—Though many things exceed the capacity of our wits, they are believed.*

Rule III. Every loose sentence must consist of a period, either direct or inverted, and an additional member which does not modify it ; and, consequently, this species of sentence requires a pause between the principal constructive parts of the period, and between the period and the additional member.

EXAMPLE.

Persons of good taste expect to be pleased, at the same time they are informed ; and think that the best sense always deserves the best language.

In this sentence an inverted period is constructed at the word *informed ;* which requires a pause at *pleased*, because here the former part of the sentence is modified by the latter ; and a pause is required at *informed*, because here another member commences. Let us take another example :

The soul, considered abstractedly from its passions, is of a remiss and sedentary nature; slow in its resolves, and languishing in its executions. *Spectator*, No. 255.

Here a direct period is formed at *nature ;* the principal constructive parts of this period separate at *passions ;* and here must be the larger pause: the succeeding members are only additional, and require a larger pause between them and the period they belong to, and a smaller pause between each other at *resolves*.

Having thus given an idea of the principal pause in a sentence, it will be necessary to say something of the subordinate pauses, which may all be comprehended under what is called the short pause.

And, first it may be observed, that by the long pause, is not meant a pause of any determinate length, but the longest pause in the sentence. Thus the pause between the nominative and the verb in the following sentence :

The great and invincible Alexander, wept for the fate of Darius.

The pause here, I say, may be called the long pause, though not half so long as the pause between the two principal constructive parts in the following sentence :

If impudence prevailed as much in the forum and the courts of justice, as insolence does in the country and places of less resort ; Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

Here the pause between the words *resort*, and *Aulus Cæcina*, may be called the long pause, not so much from its duration, as from its being the principal pause in the sentence : the long pause, therefore, must always be understood relatively to the smaller pauses : and it may pass for a good general rule, that the principal pause is longer, or shorter, according to the simplicity or complexity of the sentence : thus, in the three following sentences, we find the two principal constructive parts separated by a pause in exact proportion to the simplicity or complexity of the members :

EXAMPLES.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceivable by the distance gone over.

As we perceive the shadow to have moved, but did not perceive it moving ; so our advances in learning, consisting of insensible steps, are only perceivable by the distance.

As we perceive the shadow to have moved along the dial, but did not perceive it moving ; and it appears the grass has grown, though nobody ever saw it grow : so the advances we make in knowledge, as they make such minute steps, are only perceivable by the distance.

In the first sentence the two principal constructive parts are separated by a comma at *dial-plate ;* in the second, by a semicolon at *moving ;* and in the third, by a colon at *grow :* if, for the purposes of force, variety, or ease, (each of which causes will be sometimes sufficient reason for a pause, where there is none in the sense)—if, for any of these purposes, I say, it were necessary to pause in the first member of the first sentence, no words seem so readily to admit a pause between them as *shadow* and *moving*, as here the object is distinguished from the circumstance attending it ; and if a pause were necessary in the last member, the two principal parts here seem to be the nominative phrase ending at *knowledge*, and the verb with its adjuncts beginning at *are*. The second sentence seems to have all the pauses it will admit of ; but the third might, for some of the above-mentioned reasons, have a pause at *shadow*, and, for reasons that will be given hereafter, ought always to have a pause at *grown :* and as the last member is intersected by an incidental member between the nominative and the verb, it ought to have two subordinate pauses, one at *knowledge* and the other at *steps*, before the final pause at *distance*.

Thus when the sentence is divided into its principal parts by the long pause, these parts, if complex, are again divisible into subordinate parts by a short pause ; and these, if necessary, are again divisible into more subordinate parts by a still shorter pause, till at last we arrive at those words which admit of no pause ; as the article and the substantive, the substantive and adjective in their natural order, or, if unattended by adjuncts, in any order ; and the prepositions and the words they govern. These words may be considered as principles, in their nature not divisible : if, without necessity, we pause between other words, the pronunciation will be only languid and embarrassed :

but between these, a pause is not only embarrassing, but unsuitable and repugnant to the sense.

The subordinate parts of sentences are easily distinguished in such sentences as consist of parts corresponding to parts, as in the following example:

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort; Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

Here the whole sentence readily divides into two principal constructive parts at *resort;* the first part as readily divides into two subordinate parts at *justice;* and the last into two other subordinate parts at *cause;* and these are all the pauses necessary: but if, either from the necessity of drawing breath, or of more strongly enforcing every part of this sentence, we were to admit of more pauses than those, it cannot be denied, that for this purpose, some places more readily admit of a pause than others: if, for instance, the first subordinate part were to admit of two pauses, they could no where be so suitably placed as at *impudence* and *forum;* if the next might be over-pointed in the same manner, the points would be less unsuitable at *does* and *country* than at any other words; in the same manner a pause might be more tolerable at *Cæcina* and *Æbutius*, and at *before* and *insolence*, than in any other of the subordinate parts of the latter division of this sentence.

The parts of loose sentences which admit of the short pause, must be determined by the same principles. If this sentence has been properly defined, it is a sentence consisting of a clause containing perfect sense, followed by an additional clause which does not modify it. Thus in the following example:

Foolish men are more apt to consider what they have lost, than what they possess; and to turn their eyes on those who are richer than themselves, rather than on those who are under greater difficulties.

Here a perfect sentence is formed at *possess*, and here must be the longest pause, as it intervenes between two parts nearly independent: the principal pause in the first member of this sentence, which may be called a subordinate pause respecting the whole sentence, is at *lost*, and that of the last member at *themselves;* if, for the sake of precision, other and shorter pauses were admitted, it should seem most suitable to admit them at *men* and *consider* in the first member, at *eyes* and *those* in the first part of the second member, and at *those* in the last. In these observations, however, it must be carefully understood, that this multiplicity of shorter pauses are not recommended as necessary or proper, but only as possible, and to be admitted occasionally: and, to draw the line as much as possible between what is necessary and unnecessary, we shall endeavour to bring together such particular cases as demand the short pause, and those where it cannot be omitted without hurting either the sense or the delivery.

Rule IV. When a nominative consists of more than one word, it is necessary to pause after it.

When a nominative and a verb come in a sentence unattended by adjuncts, no pause is necessary, either for the ear or understanding; thus in the following sentence—*Alexander wept:* No pause intervenes between these words, because they convey only two ideas, which are apprehended the moment they are pronounced; but if these words are amplified by adjuncts of specification, as in the following sentence—*The great and invincible Alexander, wept for the fate of Darius:* Here a pause is necessary between these words, not only that the organs may pronounce the whole with more ease, but that the complex nomina-

tive and verb may, by being separately and distinctly exhibited, be more readily and distinctly conceived:

This rule is so far from being unnecessary when we are obliged to pause after the verb, that it then becomes more essential.

EXAMPLE.

This account of party patches will, I am afraid, appear improbable to those who live at a distance from the fashionable world. *Addison's Spect.* No. 81.

If in this sentence we only pause at *will*, as marked by the printer, we shall find the verb swallowed up, as it were, by the nominative case, and confounded with it; but if we make a short pause both before and after it, we shall find every part of the sentence obvious and distinct.

That the nominative is more separable from the verb than the verb from the objective case, is plain from the propriety of pausing at *self-love*, and not at *forsook*, in the following example:

> Self-love forsook the path it first pursu'd,
> And found the private in the publick good.
> *Pope's Essay on Man.*

The same may be observed of the first line of the following couplet:

> Earth smiles around with boundless bounty blest,
> And heav'n beholds its image in his breast. *Ibid.*

Here, though the melody invites to a pause at *beholds*, propriety requires it at *heaven*.

Rule V. Whatever member intervenes between the nominative case and the verb, is of the nature of a parenthesis, and must be separated from both of them by a short pause.

EXAMPLES.

I am told that many virtuous matrons, who formerly have been taught to believe that this artificial spotting of a face was unlawful, are now reconciled, by a zeal for their cause, to what they could not be prompted by a concern for their beauty.

Addison's Spect. No. 81.

The member intervening between the nominative *matrons* and the verb *are*, may be considered as incidental, and must therefore be separated from both.

When the Romans and Sabines were at war, and just upon the point of giving battle, the women, who were allied to both of them, interposed with so many tears and intreaties, that they prevented the mutual slaughter which threatened both parties, and united them together in a firm and lasting peace.

Addison, ibid.

Here the member intervening between the nominative case *women*, and the verb *interposed*, must be separated from both by a short pause.

Rule VI. Whatever member intervenes between the verb and the accusative case, is of the nature of a parenthesis, and must be separated from both by a short pause.

EXAMPLES.

I knew a person who possessed the faculty of distinguishing flavours in so great a perfection, that, after having tasted ten different kinds of tea, he would distinguish, without seeing the colour of it, the particular sort which was offered him.

Addison's Spect. No. 409.

The member intervening between the verb *distinguish* and the accusative *the particular sort*, must be separated from them by a short pause.

A man of a fine taste in writing will discern, after the same manner, not only the general beauties and imperfections of an author, but discover the several ways of thinking and expressing himself, which diversify him from all other authors.

Addison, ibid.

The member intervening between the verb *discern* and the accusative *not only the general beauties*, must be separated from both by a short pause.

Rule VII. When two verbs come together, and the latter is in the infinitive mood, if any words come between, they must be separated from the latter verb by a pause.

EXAMPLES.

Now, because our inward passions and inclinations can never make themselves visible, it is impossible for a jealous man, to be thoroughly cured of his suspicions. *Spectator*, No. 170.

In this example, the verbal phrases, *it is impossible* and *to be thoroughly cured*, have the words *for a jealous man* coming between them, which must therefore be separated from the latter by a comma, or short pause.

Whether 'tis nobler in the mind, to suffer
The slings and arrows of outrageous fortune;
Or to take arms against a sea of troubles,
And by opposing end them? *Shakespeare.*

If it were necessary for breathing to pause any where in this passage, we should find a pause much more admissible at *mind* than in any other part, as here a clause intervenes between the verbs *is* and *suffer*; and two verbs seem more separable than a verb and its objective case.

But when the substantive verb *to be* is followed by a verb in the infinitive mood, which may serve as a nominative case to it, and the phrases before and after the verb may be transposed, then the pause falls between the verbs.

EXAMPLES.

The practice among the Turks is, to destroy, or imprison for life, any presumptive heir to the throne.

Here the pause falls between *is* and *to destroy*.

Their first step was, to possess themselves of Cæsar's papers and money, and next to convene the Senate.

Goldsmith's Roman History.

Here we must pause between *was* and *to possess.*

Never had this august assembly been convened upon so delicate an occasion, as it was, to determine whether Cæsar had been a legal magistrate or a tyrannical usurper. *Ibid.*

Here the pause comes between *was* and to *determine.*

Rule VIII. If there are several subjects belonging in the same manner to one verb, or several verbs, belonging in the same manner to one subject, the subjects and verbs are still to be accounted equal in number; for every verb must have its subject, and every subject its verb; and every one of the subjects, or verbs, should have its point of distinction and a short pause.

EXAMPLE.

Riches, pleasure, and health, become evils to those who do not know how to use them.

Here the subjects *riches*, *pleasure*, and *health*, belong each of them to the verb *become;* as, *Riches become an evil*, *pleasure becomes an evil*, and *health becomes an evil*, &c. Each of these, therefore, must be separated by a short pause; and all of them, forming only one compound nominative case, must, according to Rule IV. be separated by a short pause from the verb. This last pause must be the more particularly attended to, as we scarcely ever see it marked in printing. One of the best French* grammarians, however, has decided, that this pause is not only as necessary here as between the other parts, but more so; because, says he, if the pause be omitted between the

* Beauzée Grammaire Generale, tom. ii. p. 583.

last nominative and the verb, it might appear that the verb were more closely united to this than any of the rest, contrary to the truth of the case.

I am perfectly of opinion with this ingenious grammarian, with respect to the propriety of placing a pause in speaking, if not in writing, between the last noun and the verb, but for very different reasons; if we ought to insert a pause here, to shew that the connection between the last noun and the verb is no greater than between the verb and the preceding nouns, no good reason can be given why we should not place a pause between the last adjective and the substantive in this sentence:

A polite, an active, and a supple behaviour, is necessary to succeed in life.

The word *behaviour*, in this sentence, is not more intimately connected in signification with *supple*, than with *polite* and *active;* and yet no punctuist would insert a pause between the two former to shew that the three properties *polite*, *active*, and *supple*, were equally connected with the common word *behaviour*. Whence then arises the propriety of placing a pause between the word *health* and *become* in the former instance? Evidently from hence: the nominative consists of three particulars, which, though distinguished from each other by pauses, form but one nominative plural, and are more connected with each other than with the verb they govern; their connection, therefore, with each other, as forming one distinct part, and not their belonging equally to the verb, is the reason that a pause is proper. If shewing the connection of dependent words to be equal, were the reason for placing a pause, we ought to place a pause between the pronoun and the first verb in the following example:

He went into the cavern, found the instruments, hewed down the trees and in one day put the vessels in a condition for sailing. *Telemachus.*

Here every member depends equally on the pronoun *he*, and yet it would be contrary to the best practice to insert a pause between this word and the verb *went*. But if the common nominative consisted of more than one word, a pause would not only be allowable, but proper, as in the following example :

The active and indefatigable Telemachus, went into the cavern, found the instruments, hewed down the trees, and in one day put the vessels in a condition for sailing.

It is, therefore, because the nominative forms a class of words more intimately connected with each other than all are with the verb, that makes this part of speech separable by a pause in the latter example, and not in the former.*

Rule IX. If there are several adjectives belonging in the same manner to one substantive, or several substantives belonging in the same manner to one adjective, the adjective and substantives are still to be accounted equal in number ; for every substantive must have its adjective, and every adjective its substantive ; and every adjective coming after its substantive, and every adjective coming before the substantive except the last, must be separated by a short pause.

EXAMPLE.

A polite, an active, and a supple behaviour, is necessary to succeed in life.

In this example, *behaviour*, as was observed in the foregoing rule, is understood to belong equally to

* Why a pause may be used in speaking where a comma might be improper in writing, see p. 29 : and why a pause may be admitted, both in writing and speaking, between the substantive and adjective, when several adjectives follow the substantive, and not when the adjectives precede the substantive, may be seen at large, p. 36.

polite and *active*, as to *supple*, and, consequently, every adjective has its correspondent substantive; and as the adjectives come before the substantive, every one but that which immediately precedes its substantive is separated by a pause. The punctuation is different in the following sentence:

A behaviour, active, supple, and polite, is necessary to succeed in life.

In this example, as the substantive precedes the adjectives, every adjective is separated from the substantive by a pause: for the reason of this, see p. 35.

Rule X. If there are several adverbs belonging in the same manner to one verb, or several verbs belonging in the same manner to one adverb, the verbs and adverbs are still to be accounted equal in number; and if the adverbs come after the verb, they are each of them to be separated by a pause; but if the adverbs come before the verb, a pause must separate each of them from the verb but the last.

EXAMPLES.

To love, wisely, rationally, and prudently, is, in the opinion of lovers, not to love at all.

Wisely, rationally, and prudently to love, is, in the opinion of lovers, not to love at all.

In the first example, the verb and adverb are separated by a pause, for the same reason that the adjective was separated from its substantive in the same situation in the preceding rule; that is, the verb *to love* excites an idea which the mind may contemplate for a moment separately from the adverb which modifies it; and as this adverb is accompanied by others, they form a class more united by similitude with each other than with the verb they modify; and distinguishing the word to which they all relate by a pause

makes an equal relation to each more distinct and apparent. The reason why this separation does not take place in the last example, is, that though modifying words may be distinguished from each other, they cannot be separated, even in idea, from the words they modify, because they give the mind no object to rest on; and so intimately are they always connected, that, though the modified word comes first, and by this means affords the mind a momentary pause, yet no pause is admitted between the modified and the modifying word, unless the latter is accompanied by other modifying words, which then form a class apart, and require separation both from each other, and the word they modify.

Thus in the following examples:

To eat, drink, and sleep moderately is greatly conducive to health.

Moderately to eat, drink, and sleep is greatly conducive to health.

We find the adverb *moderately*, in the first example, coming after the verb *sleep*, and unaccompanied by any other words, is not separated from the verb by a pause, any more than when it precedes the verb, as in the last example: but every critical ear will admit of a pause between the verb and adverb in the following lines of Othello in Shakespeare:

Then must you speak
Of one, that loved, not wisely, but too well. *Shakespeare.*

Because in this passage the words, *not wisely but too well*, form a distinct class, and cannot be distinctly apprehended but by being separated from the verb they modify.

But when the adverb precedes the verb, it is then in the same case as the adjective before the substan-

tive ; it is impossible to divide it from the verb by a pause.

EXAMPLES.

This ring he holds
In most rich choice, yet in his idle fire
To buy his will it would not seem too dear,
Howe'er repented of. *Ibid.*

In this example, the adverb *howe'er* must necessarily be classed with the verb it precedes, and, consequently, a pause must be placed at *dear*.

To trace the ways
Of highest agents, deem'd however wise. *Milton.*

Here the word *however* modifies the adjective *wise*, and therefore is more closely united with it than with the verb *deem'd :* and if this union be not intimated by a short pause at *deem'd*, the sense will be a little ambiguous ; as we shall not know whether these agents are extremely, or only moderately wise. But when this word is used conjunctively, that is, when we may supply its place by substituting *nevertheless*, *notwithstanding*, *yet*, or *still*, a pause ought always to follow it.

EXAMPLES.

In your excuse your love does little say,
You might howe'er, have took a fairer way. *Dryden.*

Here the word *howe'er* is used conjunctively, and a pause after it is highly necessary.

I do not build my reasoning wholly on the case of persecution ; however, I do not exclude it. *Atterbury.*

A pause in this sentence at *however*, manifestly fixes and regulates the sense of it.

Rule XI. Whatever words are put into the case absolute, commonly called the ablative absolute, must be separated from the rest by a short pause.

EXAMPLES.

If a man borrow ought of his neighbour, and it be hurt or die, the owner thereof not being with it, he shall surely make it good. *Old Testament.*

Here *the owner thereof not being with it*, is the phrase called the ablative absolute; and this, like a parenthesis, must be separated from the rest of the sentence by a short pause on each side.

God, from the mount of Sinai, whose grey top
Shall tremble he descending, will h mself
In thunder, lightnings, and loud trumpets' sound
Ordain them laws. *Milton.*

Here, *he descending*, neither governs nor is governed by any other part of the sentence; and is said to be in the ablative absolute, and this independence must be marked by a short pause before and after the clause.

Rule XII. Nouns in apposition, or words in the same case, where the latter is only explanatory of the former, have a short pause between them, either if both these nouns consist of many terms, or the latter only.

EXAMPLES.

When first thy sire, to send on earth
Virtue, his darling child, design'd;
To thee he gave the heav'nly birth,
And bade thee form her infant mind. *Gray.*

Here the word *Virtue*, and the following member, may be said to be in apposition, and must be divided by a short pause.

If the two nouns are single, no pause is admitted; as, *Paul the apostle; King George:* but if the latter consists of many terms, a short pause is necessary; as, *Paul, the apostle of the Gentiles; George, king of Great-Britain, France, and Ireland.*

The reason of this seems to be the same with that which permits us to pause between a substantive and adjective in an inverted order, when the latter has adjuncts that form a class; for when nouns are in apposition, the latter, by qualifying the former, has the nature of an adjective, and is therefore subject to the same laws of punctuation.

Rule XIII. *Who*, *which*, when in the nominative case, and the pronoun *that*, when used for *who*, or *which*, require a short pause before them.

EXAMPLES.

A man can never be obliged to submit to any power, unless he can be satisfied, who is the person, who has a right to exercise it. *Locke.*

To which, their want of judging abilities, add also their want of opportunity to apply such a serious consideration as may let them into the true goodness and evil of things, *which* are qualities, which seldom display themselves to the first view. *South.*

You'll rue the time,
That clogs me with this answer. *Shakespeare.*

Nothing they but dust can show,
Or bones, that hasten to be so. *Cowley.*

Saints, that taught, and led the way to Heav'n. *Tickel.*

Rule XIV. When *that* is used as a casual conjunction, it ought always to be preceded by a short pause.

EXAMPLES.

It is not, that I love you less
Than when before your feet I lay,
But to prevent the sad increase
Of hopeless love, I keep away. *Waller.*

Forgive me, that I thus your patience wrong. *Cowley.*

The custom and familiarity of these tongues do sometimes so far influence the expressions in these epistles, that one may observe the force of the Hebrew conjugations. *Locke.*

There is the greater necessity for attending to this rule, as we so frequently find it neglected in printing: for fear of crowding the line with points, and appearing to clog the sense to the eye, the ear is often defrauded of her unquestionable rights. I shall give two instances, among a thousand that might be brought, to shew where this is the case.

I must therefore desire the reader to remember that, by the pleasures of the imagination, I mean only such pleasures as arise originally from sight. *Spectator*, No. 411.

It is true, the higher nature still advances, and by that means, preserves his distance and superiority in the scale of being; but he knows that, how high soever the station is of which he stands possessed at present, the inferior nature will at length mount up to it, and shine forth in the same degree of glory. *Spectator*, No. 111.

In these examples, we find the incidental member succeeding the conjunction *that* is separated from it by a pause; but the pause which ought to precede this conjunction is omitted: this punctuation runs through our whole orthography, and is the more culpable, as the insertion of the pause after *that*, where it is less wanted than before, is more apt to mislead the reader than if he saw no pause at all.

Rule XV. Prepositions and conjunctions are more united with the words they precede than with those they follow; and, consequently, if it be necessary to pause, the preposition and conjunction ought to be classed with the succeeding words, and not with the preceding.

EXAMPLES.

A violent passion, for universal admiration, produces the most ridiculous circumstances, in the general behaviour, of women of the most excellent understandings.

As it has been formerly remarked, (p. 35.) we may pause four times in this sentence, if necessary,

without in the least hurting the sense: that is, at *passion*, *admiration*, *circumstances*, and *behaviour*; but, if instead of pausing at these words, we were to pause at the words *for*, *produces*, *in*, and *of*, which are the words immediately succeeding, we shall soon perceive to which words the prepositions naturally belong.

Homer and Hesiod intimate to us how this art should be applied, when they represent the Muses as surrounding Jupiter, and warbling hymns about his throne.

In this example, the conjunction *as*, and the copulative *and*, in the last clause, must necessarily be classed with the succeeding, and not the preceding words.

I will not let thee go, except thou bless me.
Old Testament.

Here the conjunction *except*, naturally associates with the latter part of the sentence, and requires a short pause before it.

This let him know,
Lest, wilfully transgressing, he pretend
Surprisal. *Milton.*

In this example the conjunction *lest* is very properly separated from the preceding words by a short pause at *know*, and as the parenthetick words *wilfully transgressing* come between the conjunction, and the pronoun to which it belongs, the conjunction has very properly a pause both before and after it.

People expect in a small essay, that a point of humour should be worked up, in all its parts, and a subject touched upon, in its most essential articles, without the repetitions, tautologies, and enlargements, that are indulged to longer labours.
Spectator, No. 124.

In this sentence the preposition *up* is separated from *in*, because it enters into the composition of the verb

work, as *to work up* forms one complex verb; the same may be observed of the preposition *upon*, in the next clause of the sentence. An exception to this will be found in the following rule.

Rule XVI. When words are placed either in opposition to, or in apposition with, each other, the words so placed require to be distinguished by a pause.

This is a rule of very great extent, and will be more fully treated under the article Emphasis: it will be proper, however, to give a general idea of it in this place, as pause and force are very different things, and ought therefore to be treated separately and distinctly.

EXAMPLES.

The pleasures of the imagination, taken in their full extent, are not so gross as those of sense, nor so refined as those of the understanding. *Spectator*, No. 411.

In this example we shall find all writers and printers agree in placing but one pause between the four contrasted parts, and this point is at *sense*: here, it must be owned, is the principal pause; but it must likewise be acknowledged by every judicious ear, that a short pause at *gross*, and another at *refined*, convey more forcibly and distinctly every part of the sentence.

Some place the bliss in action, some in ease;
Those call it pleasure, and contentment these.
Pope's Essay on Man.

In this couplet we never see a pause after the two words *some* in the first line, nor after the words *those* and *contentment* in the second; and yet nothing can be more evident than that a short pause after these words tends greatly to place the sense in a clear and distinct point of view.

In the same manner, when one object is successively contrasted with another, though these objects form the nominative case to the verb, and consist but of a single word, it is necessary to pause after each, in order to show the contrast more distinctly.

EXAMPLES.

At the same time that I think discretion the most useful talent a man can be master of, I look upon cunning to be the accomplishment of little, mean, ungenerous minds. Discretion points out the noblest ends to us, and pursues the most proper and laudable methods of attaining them: Cunning has only private selfish aims, and sticks at nothing which may make them succeed. Discretion has large and extended views, and, like a well formed eye, commands a whole horizon: Cunning is a kind of short-sightedness, that discovers the minutest objects that are near at hand, but is not able to discern things at a distance. Discretion, the more it is discovered, gives a greater authority to the person who possesses it; Cunning, when it is once detected, loses its force, and makes a man incapable of bringing about even those events which he might have done, had he passed only for a plain man. Discretion is the perfection of reason, and a guide to us in all the duties of life: Cunning is a kind of instinct, that only looks out after our immediate interest and welfare. Discretion is only found in men of strong sense and good understandings: Cunning is often to be met with in brutes themselves, and in persons who are but the fewest removes from them: in short, Cunning is only the mimick of Discretion, and may pass upon weak men, in the same maner as vivacity is often mistaken for wit, and gravity for wisdom. *Addison's Spectator*, No. 225.

In this passage, much of the force and precision of the contrast between *discretion* and *cunning* would be lost without a sensible pause after each.

The necessity of distinguishing opposite or contrasted parts in a sentence, will sometimes oblige us to separate words that are the most intimately united.

EXAMPLES.

To suppose the zodiack and planets to be efficient of, and antecedent to themselves, would be absurd. *Bentley.*

Here the prepositions *of* and *to* are in opposition to each other, and both connected intimately with the word *themselves;* but this connection does not preclude the necessity of a pause after each, to show their distinct and specifick relation to their governing words, and their equal relation to the common word *themselves.* Indeed, the words *of* and *to*, in this sentence are emphatical, from that exactness and precision which the argument seems to require.

It is objected by readers of history, that the battles in those narrations are scarce ever to be understood. This misfortune is to be ascribed to the ignorance of historians in the methods of drawing up, changing the forms of battalia, and the enemy retreating from, as well as approaching to, the charge.

Spect. No. 428.

The pretexts were, his having invaded and overcome many states that were in alliance with, and under the protection of Rome. *Goldsmith's Rom. Hist.*

Though a pause seems admissible both after *from* and *to* in this sentence, yet the opposition between these prepositions seems as much marked by emphasis as by rest: and in examples of this kind it seems necessary to pause a smaller time after the last preposition than after the first.

To sum up the whole in a few words, as those classes of words which admit of no separation are very small and very few, if we do but take the opportunity of pausing where the sense will permit, we shall never be obliged to break in upon the sense when we find ourselves under a necessity of pausing; but if we overshoot ourselves by pronouncing more in a breath than is necessary, and neglecting those intervals where we may pause conveniently, we shall often find ourselves obliged to pause where the sense is not separable, and, consequently, to weaken and obscure the composition. This observation, for the sake of the memory, may be conveniently comprised in the following verses:

In pausing, ever let this rule take place,
Never to separate words in any case
That are less separable than those you join :
And, which imports the same, not to combine
Such words together as do not relate
So closely as the words you separate.

The interrogation, exclamation, and parenthesis, seem rather to be whole sentences than members of a sentence ; and as they are distinguished from others, more by a peculiar inflection of voice than by pausing, they naturally belong to that part of this essay which treats of those inflections of voice which are annexed to sentences, and parts of sentences, according to their different structure and signification.

Thus have I attempted, with a trembling hand, to hint a few more rules for pausing than have been hitherto generally adopted ; and though but little is accomplished, I flatter myself enough is done to show how much farther we might go in this subject, if we would apply ourselves to it systematically, and leave less to the taste and understanding of the reader.

I doubt not but many will be displeased at the number of pauses I have added to those already in use ; but I can with confidence affirm, that not half the pauses are found in printing which are heard in the pronunciation of a good reader or speaker ; and that, if we would read or speak well, we must pause upon an average, at every fifth or sixth word. It must also be observed, that publick reading, or speaking, requires pausing much oftener, than reading and conversing in private ; as the parts of a picture which is to be viewed at a distance, must be more distinctly and strongly marked, than those of an object which are nearer to the eye, and understood at the first inspection.

Introduction to the Theory of the Inflections of the Voice.

BESIDES the pauses, which indicate a greater or less separation of the parts of a sentence and a conclusion of the whole, there are certain inflections of voice, accompanying these pauses, which are as necessary to the sense of the sentence as the pauses themselves; for, however exactly we may pause between those parts which are separable, if we do not pause with such an inflection of the voice as is suited to the sense, the composition we read will not only want its true meaning, but will have a meaning very different from that intended by the writer. How desirable, therefore, must any method be, that can convey to us that inflection of voice which is best suited to the sense of an author! but this will at first sight be pronounced impossible. What! it will be said, will any one pretend to convey to us, upon paper, all that force, beauty, variety, and harmony, which a good reader throws into composition, when he enters into the spirit of his author, and displays every part of it to advantage? No, it may be answered, this is not attempted: but, because all this cannot be done, is it impossible to do any part of it? Because the exact time of pausing is not always denoted by the points in use, is it useless to have any marks of pausing at all? Because the precise degree of emphatick force is not conveyed by printing some words in a different character, cannot we sometimes assist the reader in apprehending the force or feebleness of pronunciation, by printing the emphatical words in Italicks? The practice of this in books of instruction sufficiently shews it is not entirely useless; and, if executed with more judgment, there is little doubt of its being rendered still more useful.

The truth is, something relative to the pronunciation can be conveyed by written marks, and something cannot. The pauses between sentences, and members of sentences, may be conveyed; the accent on any particular syllable of a word may be conveyed; the emphasis on any particular word in a sentence may be conveyed; and it is presumed it will be demonstrated in the course of this work, that a certain inflection of voice, which shows the import of the pauses, forms the harmony of a cadence, distinguishes emphasis into its different kinds, and gives each kind its specifick and determinate meaning, may be as clearly conveyed upon paper, as either the pause, the accent, or the emphatick word:—Here then is one step farther, in the art of reading, than any author has hitherto ventured to go; and that this new step is not entirely visionary and impracticable, will more clearly appear by considering the nature of speaking sounds.

Of the two simple Inflections of the Voice.

ALL vocal sounds may be divided into two kinds, namely, speaking sounds, and musical sounds. Musical sounds are such as continue a given time on one precise point of the musical scale, and leap, as it were, from one note to another; while speaking sounds, instead of dwelling on the note they begin with, slide* either upwards, or downwards, to the neighbouring notes, without any perceptible rest on any: so that speaking and musical sounds are essentially distinct; the former being constantly in motion from the moment they commence; the latter being at rest for some given time in one precise note.

* Smith's Harmonicks, p. 3, Note (c).

The continual motion of speaking sounds makes it almost as impossible for the ear to mark their several differences, as it would be for the eye to define an object that is swiftly passing before it, and continually vanishing away; the difficulty of arresting speaking sounds for examination, has made almost all authors suppose it impossible to give any such distinct account of them, as to be of use in speaking and reading; and, indeed, the vast variety of tone which a good reader or speaker throws into delivery, and of which it is impossible to convey any idea but by imitation, has led us easily to suppose that nothing at all of this variety can be defined and reduced to rule: but when we consider, that whether words are pronounced in a high or low, in a loud or a soft tone; whether they are pronounced swiftly or slowly, forcibly or feebly, with the tone of the passion, or without it; they must necessarily be pronounced either sliding upwards or downwards, or else go into a monotone or song; when we consider this, I say, we shall find, that the primary division of speaking sounds is into the upward and the downward slide of the voice; and that whatever other diversity of time, tone, or force, is added to speaking it must necessarily be conveyed by these two slides.

These two slides, or inflections of voice, therefore, are the axis, as it were, on which the force, variety, and harmony of speaking turns. They may be considered as the great outlines of pronunciation; and if these outlines can be tolerably conveyed to a reader, they must be of nearly the same use to him, as the rough draught of a picture is to a pupil in painting. This then we shall attempt to accomplish, by adducing some of the most familiar phrases in the language, and pointing out the inflections which every ear, however unpractised, will naturally adopt in pronouncing them. These phrases, which are in every body's mouth, will become a kind of *data*, or

principles, to which the reader must constantly be referred, when he is at a loss for the precise sound that is understood by these different inflections; and these familiar sounds, it is presumed, will sufficiently instruct him.

Method of explaining the Inflections of the Voice.

It must first be premised, that, by the rising or falling inflection, is not meant the pitch of voice in which the whole word is pronounced, or that loudness or softness which may accompany any pitch; but that upward or downward slide which the voice makes when the pronunciation of a word is finishing; and which may, therefore, not improperly be called the rising and falling inflection.

So important is a just mixture of these two inflections, that the moment they are neglected, our pronunciation becomes forceless and monotonous: if the sense of a sentence require the voice to adopt the rising inflection on any particular word, either in the middle, or at the end of a phrase, variety and harmony demand the falling inflection on one of the preceding words; and on the other hand, if emphasis, harmony, or a completion of sense, require the falling inflection on any word, the word immediately preceding, almost always, demands the rising inflection; so that these inflections of voice are in an order nearly alternate.

This is very observable in reading a sentence, when we have mistaken the connection between the members, either by supposing the sense is to be continued when it finishes, or supposing it finished when it is really to be continued: for in either of these cases, before we have pronounced the last word, we find it nesessary to return pretty far back to some of the preceding words, in order to give them such inflec-

tions as are suitable to those which the sense requires on the succeeding words. Thus, in pronouncing the speech of Portius in Cato, which is generally mis-pointed, as in the following example:

Remember what our father oft has told us,
The ways of heav'n are dark and intricate,
Puzzled in mazes and perplex'd in errors;
Our understanding traces them in vain,
Lost and bewilder'd in the fruitless search:
Nor sees with how much art the windings run,
Nor where the regular confusion ends.

If, I say, from not having considered this passage, we run the second line into the third, by suspending the voice at *intricate* in the rising inflection, and dropping it at *errors* in the falling, we find a very improper meaning conveyed; and if, in recovering ourselves from this improper pronunciation, we take notice of the different manner in which we pronounce the second and third lines, we shall find, that not only the last word of these lines, but that every word alters its inflection; for, when we perceive, that by mistaking the pause, we have misconceived the sense, we find it necessary to begin the line again, and pronounce every word differently, in order to make it harmonious.

But though these two inflections of voice run through almost every word of which a sentence is composed, they are no where so perceptible as at a long pause, or where the sense of the words requires an emphasis; especially if the word end with a long open vowel: in this case, if we do but attend nicely to that turn of the voice which finishes this emphatical word, or that member of a sentence where we pause, we shall soon perceive the different inflection with which these words are pronounced.

In order to make this different inflection of voice more easily apprehended, it may not, perhaps, be

useless to attend to the following directions. Let us suppose we are to pronounce the following sentence:

Does Cæsar deserve fame or blame?

This sentence, it is presumed, will, at first sight, be pronounced with the proper inflections of voice, by every one that can barely read; and if the reader will but narrowly watch the sounds of the words *fame* and *blame*, he will have an example of the two inflections here spoken of: *fame* will have the rising, and *blame* the falling inflection: But, to make this distinction still clearer, if, instead of pronouncing the word *fame* slightly, he does but give it a strong emphatick force, and let it drawl off the tongue for some time before the sound finishes, he will find it slide upwards, and end in a rising tone; if he makes the same experiment on the word *blame*, he will find the sound slide downwards, and end in a falling tone: and this drawling pronunciation, though it lengthens the sounds beyond their proper duration, does not alter them essentially; the same inflections are preserved as in the common pronunciation; and the distinction is as real in one mode of pronouncing as in the other, though not so perceptible.

Every pause, of whatever kind, must necessarily adopt one of these two inflections, or continue in a monotone: thus, when we ask a question without the interrogative words, we naturally adopt the rising inflection on the last word; as,

Can Cæsar deserve blame? Impossible!

Here *blame*, the last word of the question, has the rising inflection, contrary to the inflection on that word in the former instance; and *impossible*, with the note of admiration, the falling: The comma, or that suspension of voice generally annexed to it, which marks a continuation of the sense, is most fre-

quently accompanied by the rising inflection, as in the following sentence :

If Cæsar deserves blame, he ought to have no fame.

Here we find the word *blame*, marked with a comma, has exactly the same inflection of voice as the same word in the interrogative sentence immediately preceding ; the only difference is, that the rising inflection slides higher at the interrogation than at the comma, especially if it be pronounced with emphasis.

The three other points, namely, the semicolon, colon, and period, adopt either the rising or falling inflection, as the sense or harmony requires, though in different degrees of elevation and depression. But these different degrees of rising or falling on the slide which ends the word, are by no means so essential as the kind of slide we adopt. Thus in the following sentences :

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceivable by the distance gone over.

As we perceive the shadow to have moved, but did not perceive it moving ; so our advances in learning, consisting of insensible steps, are only perceivable by the distance.

As we perceive the shadow to have moved along the dial, but did not perceive it moving ; and it appears that the grass has grown, though nobody ever saw it grow : so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

Here, I say, the words *dial-plate*, *moving*, and *grow*, marked with a comma, semicolon, and colon, must necessarily end with the upward slide ; and, provided this slide be adopted, it is not of any very great consequence to the sense whether the slide be raised much or little ; but if the downward slide be given to any of these words, though in the smallest degree, the sense will be materially affected.

The same points, when the sentence is differently constructed, adopt the other inflection.

Thus the inflection of voice which is adopted in a series of emphatick particulars, for the sake of force and precision, though these particulars are marked by commas only, is the falling inflection : we have an example of this in the true pronunciation of the following sentence.

I tell you, though you, though all the world, though an angel from heaven, were to affirm the truth of it, I could not believe it.

That this is the proper inflection on each of these particulars, will more evidently appear by repeating them with the opposite inflection of voice, or that suspension usually given to the comma :

I tell you, though you, though all the world, though an angel from heaven were to affirm the truth of it, I could not believe it.

In pronouncing this sentence, therefore, in order to give force and precision to every portion, the falling inflection ought to be adopted on *you*, *world*, and *heaven ;* and for the sake of conveying what is meant by this inflection, we may call each of these words emphatical, and print them in Italicks ; not that all emphasis necessarily adopts the falling inflection, but because this inflection is generally annexed to emphasis, for want of a just idea of the distinction of inflection here laid down :

I tell you, though *you*, though all the *world*, though an angel from *heaven*, were to affirm the truth of it, I could not believe it.

The falling inflection annexed to members of sentences generally marked with the semicolon and colon, may be seen in the following example :

Persons of good taste expect to be pleased, at the same time they are informed; and think that the best sense always deserves the best language: but still the chief regard is to be had to perspicuity.

In this example, the word *informed* is marked with the semicolon, and the word *language* with the colon; and from the sense and structure of the sentence, both require the falling inflection, contrary to that annexed to the same points in the preceding sentences. The period in each sentence has the falling inflection, and in the last sentence is pronounced in a lower tone of voice than the same inflection on the colon and semicolon.

Thus we see, that whatever variety of another kind, such as loudness or softness, highness or lowness, swiftness or slowness, or whatever other variety we may accompany the points with, they must necessarily adopt either the rising or falling inflection, or be pronounced in a monotone. These inflections, therefore, which are the most marking differences in reading and speaking, perhaps, are not improperly pitched upon to serve as guides to an accurate pronunciation; but as so much depends upon a just notion of this real though delicate distinction, if the reader is not yet made sufficiently acquainted with it, he will not think it superfluous to peruse the following attempt to render it still clearer.

Another Method of explaining the Inflections of the Voice.

EVERY sentence consisting of an affirmation and negation directly opposed to each other, has an appropriated pronunciation, which, in earnest speaking, every ear adopts without any premeditation. Thus in the following sentence:

Cæsar does not deserve fame, but blame.

Here the word *fame* has the rising, and *blame* the falling inflection; and we find all sentences constructed in the same manner, have, like this, the rising inflection on the negative, and the falling inflection on the affirmative member. The word *blame*, therefore, in this sentence, has not the falling inflection on it because it is the last word, but because affirmation, opposed to negation, naturally adopts this inflection.

Thus far choice has been made of words different in sense, though similar in sound, that the sentence might appear to carry some meaning with it, and the reader be led to annex those inflections to the words which the sense seemed to demand; but, perhaps, the shortest method of conveying the nature of these inflections, would be to take the same word, and place it in the interrogative and declarative sentences, in opposition to itself: Thus it is certain, that every speaker, upon pronouncing the following phrases, would give the first *fame* in each line the rising, and the last *fame* in each line the falling inflection:

Does he say fame, or fame?
He does not say fame, but fame.

But here an ear which cannot discern the true difference of sound in these words, will be apt to suppose that what difference there is, arises from the last *fame* being pronounced in a lower tone than the first; but this, it may be observed, makes no essential difference: Let us pronounce the last word in as high a key as we please, provided we preserve the proper inflection, the contrast to the former word will appear; as a proof of this, let us pronounce the last word of the last phrase with a strong emphasis, and we shall find, that though it is in a higher key than the first word *fame*, the voice slides in a contrary direction. Accordingly we find, that if we lay the strong em-

phasis upon the first *fame* in the following sentence, the last *fame* will take the rising inflection :

He says *fame*, and not fame.

So that the inflections on the first and last *fame*, in this sentence, are in an opposite order to the same inflections on the same words in the two former phrases.

But, perhaps, by this time, the reader's ear is puzzled with the sounds of single words, and it may not be amiss to try it with the same inflections, terminating members of sentences : This, perhaps, will not only convey the nature of these two inflections better than by sounding them upon single words, but give us, at the same time, a better idea of their importance and utility. And, first, let the reader try over the following passage of Mr. Addison in the Spectator, by reading it so as to place the rising inflection, or that inflection commonly marked by a comma, on every particular of the series :

The descriptive part of this allegory is likewise very strong, and full of sublime ideas : The figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of terrours.

Then let him practise it over by reading it so as to place the falling inflection, or that inflection commonly marked by a colon, on every particular of the series but the last ; to which let him give the rising inflection, marked by the comma :

The descriptive part of this allegory is likewise very strong, and full of sublime ideas : The figure of Death, the regal crown upon his head, his menace of Satan : his advancing to the combat : the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of terrours.

This last manner of reading this passage is unquestionably the true one, as it throws a kind of emphasis on each member which forms a beautiful climax, entirely lost in the common mode of pronouncing them: and, to omit no method that may tend to convey an idea of this difference of inflection, let us suppose these words to be all emphatical, and, as such, according to the common method they may be printed in Italicks; this is not an accurate idea of emphasis, as will be shewn hereafter, but it is the common one, and, as such, may serve to shew the difference between pronouncing the first example and the second.

The descriptive part of this allegory is likewise very strong and full of sublime ideas: The figure of *Death*: the regal crown upon his *head*: his menace of *Satan*: his advancing to the *combat*: the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of terrours.

If the reader, from this description of the inflections of the voice, can so far understand them as to be sensible of the great difference there is between suspending the voice at every comma in the first example, and giving it a forcible downward direction at every colon in the two last examples, it is presumed, he will sufficiently conceive, that this distinction of the two leading inflections of the voice may be applied to the most useful purposes in the art of reading. But in order to give a still clearer idea, if possible, of these two different inflections we shall subjoin a sort of scale or diagram, with an explanation of each example annexed.

Explanation of Plate I.

No. I. Did he do it voluntarily or involuntarily ?

In the pronunciation of these words, we find every syllable in the word *voluntarily* rises except the first, *vol ;* and every syllable in the word *involuntarily* falls but the first, *in.* A slow drawling pronunciation of these words will evidently show that this is the case. These different slides of the voice are named from the direction they take in the conclusion of a word, as that is the most apparent, especially if there are several syllables after the accented syllable, or if the word be but of one syllable, and terminate in a vowel or a liquid : for, in this case, the sound lasts some time after the word is articulated. Thus *voluntarily* may be said to have the rising, and *involuntarily* the falling inflection ; and we must carefully guard against mistaking the low tone at the beginning of the rising inflection for the falling inflection, and the high tone at the beginning of the falling inflection, for the rising inflection, as they are not denominated rising or falling from the high or low tone in which they are pronounced, but, from the upward or downward slide in which they terminate, whether pronounced in a high or a low key.

In this representation we see something of that wave-like rising and falling of the voice, which constitutes the variety and harmony of speech. It will not be easy at first to conceive this correspondence between the eye and the ear, especially if we do not dwell distinctly on the words we repeat ; but I flatter myself a little custom will soon render it clear, at least with respect to the words that are accented or emphatical ; for it is to be observed, that in this scheme every word, whether accented or not, is arranged un-

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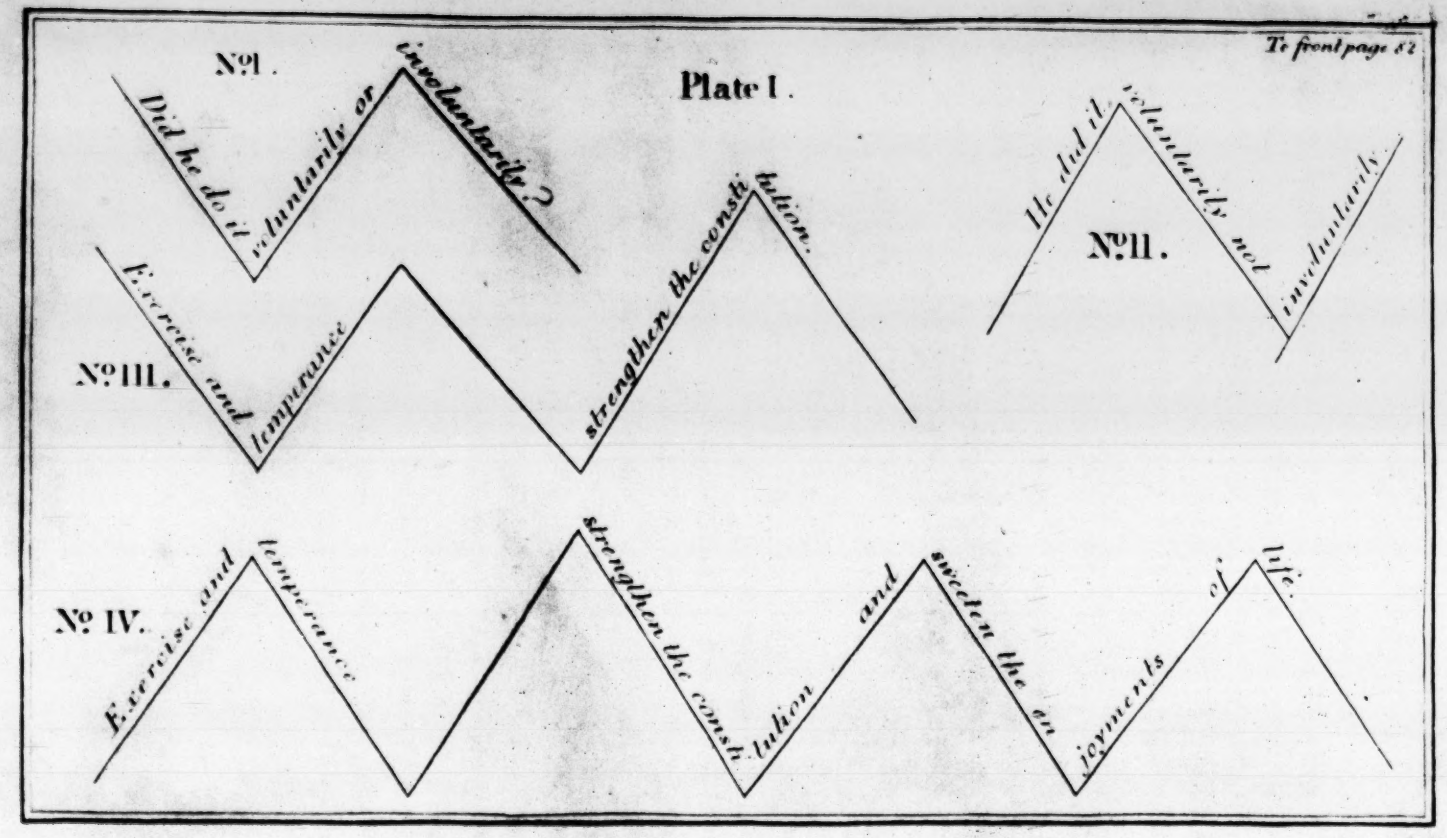
Plate I.



der that line of sound to which it belongs: though the unaccented words are generally pronounced so feebly, as to render it often very difficult to say to which class they belong; that is, whether to the rising or falling inflection; but when the accented or emphatick words have their proper inflection, the subordinate words can scarcely be in an improper one; and this makes the difficulty of ascertaining their true inflection of less consequence. The accented or emphatick words, therefore, are those only which we need at present attend to; and those in good speaking and reading, we shall find constantly adopting such an inflection as is suitable to the sense and harmony of the sentence.

The sentence No. I. and any other sentence constructed in exactly the same manner, must necessarily adopt the rising inflection on the first member, and the falling on the last; that is, the rising inflection on *voluntarily*, and the falling on *involuntarily;* and this pronunciation is so appropriated to this species of sentence, that the dullest and most unpractised ear would, without the least reflection, adopt it. The same may be said of the sentence, No. II. which every ear would agree in pronouncing with the same inflections in a contrary order; that is, the falling inflection on *voluntarily*, and the rising on *involuntarily*.

No. III. and IV. shew that the same words take different inflections in correspondence with the sense and structure of the sentence; for as the word *constitution*, in No. IV. only ends a member of the sentence, and leaves the sense unfinished, it necessarily adopts the suspending or rising inflection; and harmony requires that the preceding words should be so arranged, as to form the greatest harmony and variety, which is done by giving every one of the words an inflection, different from what it has in No. III. where *constitution* ends the sentence.

But when we say a word is to have the rising inflection, it is not meant that this word is to be pronounced in a higher tone than other words, but that the latter part of the word is to have a higher tone than the former part; the same may be observed, *mutatis mutandis*, of the falling inflection; and this difference of tone between the former and latter part of a word (especially if the word be a monosyllable,) is so difficult to analyse, that though we can perceive a difference upon the whole, we cannot easily mark where it lies.

But if we form a series of words, beginning with long polysyllables, and proceeding to monosyllables, and carefully preserve the same inflection on each sentence, we shall plainly perceive the diversity of inflection in the short as well as in the long words. This will appear by pronouncing the different series in the plate annexed.

Explanation of Plate II.

In this table we find the rising and falling inflections very distinguishable in the long words, and grow more and more imperceptible in the short ones; they are, however, no less real in one, than in the other; as a good ear will easily perceive, by beginning at the long words, and repeating down to the short ones. From No. I. to No. IX. the contrasted words are rising at the comma, and falling at the note of interrogation; and from No. X. to No. XVIII. they are falling at the comma, and rising at the period.

Lest an inaccurate ear should be led to suppose that the different signification of the opposing words is the reason of their sounding differently, we have given some phrases composed of the same words, which are nevertheless pronounced with exactly the same difference of inflection as the others. Thus

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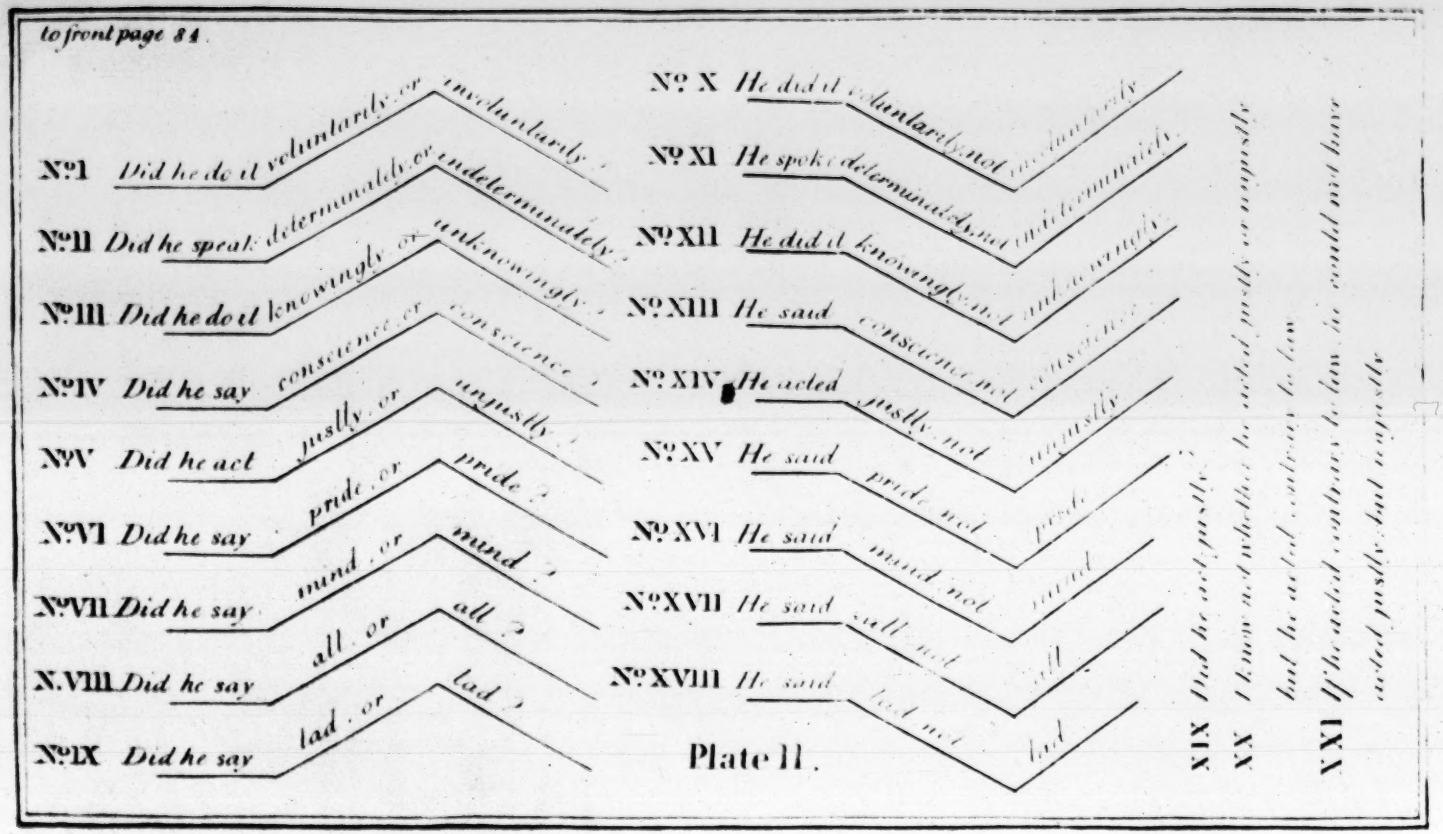
Nº1 Did he do it voluntarily or involuntarily ?
Nº11 Did he speak determinately or undeterminately ?
Nº111 Did he do it knowingly or unknowingly ?
Nº1V Did he say conscience or conscience ?
Nº V Did he act justly or unjustly ?
Nº VI Did he say pride or pride ?
Nº VII Did he say mind or mind ?
Nº VIII Did he say all or all ?
Nº IX Did he say lad or lad ?
Nº X He did it voluntarily not involuntarily
Nº XI He spoke determinately not undeterminately
Nº XII He did it knowingly not unknowingly
Nº XIII He said conscience not conscience
Nº XIV He acted justly not unjustly
Nº XV He said pride not pride
Nº XVI He said mind not mind
Nº XVII He said all not all
Nº XVIII He said lad not lad
Nº XIX Did he act justly ?
Nº XX I know not whether he acted justly or unjustly but he acted, whereas he has
Nº XXI If he acted, whereas he has, he could not have acted justly, but unjustly

Plate II.

the words *conscience*, No. IV. are pronounced with the same difference of inflection as the preceding phrases; that is, the first *conscience* has the rising and the last the falling inflection; the following words, *unjustly*, *pride*, *mind*, *all*, and *lad*, have the same diversity of pronunciation; and the diversity in these, as in the rest, is in an inverted order in the opposite column.

If we consider these slides or inflections with respect to quantity; that is, how long the upward inflection continues to rise from the point where it begins, and how long the downward inflection falls from its commencing point; we shall find that as this difference is not easily ascertained, so, in an outline of this kind, it is of no great consequence: the rising or falling of the slide, in a greater or a less degree, does not essentially affect the sense or harmony of a sentence; while adopting one slide for the other, will often destroy both. See p. 75.

Thus in the interrogative sentence, No. XIX. *Did he act justly?* the voice ought to adopt the rising inflection, and continue the upward slide on the word *justly*, somewhat longer and higher than if it had been a mere comma; and yet, if we mark the rising inflection on the word *justly* in the sentence, No. XX. the difference of the slides on these two words in these different sentences is not very considerable.

If we consider the sentence, No. XXI. as concluding a subject or a considerable branch of it, the voice will gradually slide into a lower tone towards the end, and the word *unjustly* will be pronounced in a lower tone of voice than in the sentence, No. V.; but the downward slide in both will be nearly of the same duration and extent: for, as we have before observed, as the different key in which we sing or play a tune, makes no difference in the length or shortness of the notes; so the different pitch of voice in which we speak or read, has no relation to the height or low-

ness of the slide or inflection with which we terminate our words.

It will be necessary for the pupil to practise over these series of words, and to form sentences of his own, for the purpose of using the ear to distinguish the inflections. In order to this, he must dwell longer on the words at which he pauses, and on those which have emphasis, than is proper when he is reading or speaking in common, that the ear may be better enabled to catch the inflection: it may be remarked too, that the more colloquial and familiar the language, provided it is earnest and emphatical, the more perceptible the inflections are; and the more elevated and poetical, the less so. The plaintive tone, so essential to the delivery of elegiack composition, greatly diminishes the slides, and reduces them almost to monotones; nay, a perfect monotone, without any inflection at all, is sometimes very judiciously introduced in reading verse. Thus in the sublime description of the richness of Satan's throne, in the beginning of the second book of Paradise Lost:

> High on a throne of royal state which far
> Outshone the wealth of Ormus or of Inde,
> Or where the gorgeous East with richest hand
> Show'rs on her kings barbarick pearl and gold,
> Satan exalted sat.——

In this passage, I say, every word of the third and fourth line, but *pearl* and *gold*, may be pronounced in a monotone; and this monotone will greatly add to the dignity and grandeur of the object described.

As poetry, therefore, when properly read, will often greatly diminish, and sometimes even entirely sink the inflections into a monotone; emphatick sentences in prose will be the best for the learner to practise upon, in order to acquire an idea of the difference of inflection: constantly observing to pro-

long and drawl out the pronunciation of the word, the inflection of which he wants to discover.

Perhaps the best method of knowing whether we make use of the inflection we intend, is to form it into a question with the disjunctive *or*, and to repeat it in the same manner as the interrogative sentences, Plate II.

Thus in the following sentence:

A contented mind, and a good conscience, will make a man happy in all conditions.

In order to pronounce this sentence to the best advantage, it will be necessary to lay the falling inflection on the word *mind*, the rising on *conscience*, and the falling on *all;* if I would know the falling inflection I am to lay on *mind*, let me form the word into this question, *Is it mind, or mind?* and the pronunciation of the last *mind*, as in No. VII. will be that which I must adopt in the sentence; if I want to know the rising inflection on *conscience*, I must say, *Is it conscience, or conscience?* and the first pronunciation of the word, as in No. IV. is that which I must adopt: the falling inflection on *all* will be determined by saying, *Is it all, or all?* as the last *all* has the inflection sought for.

In the same manner, if, in the following couplet of Pope,

What the weak head with strongest bias rules
Is pride; the never-failing vice of fools.

If in this couplet, I say, we are directed to lay the falling inflection on *pride*, we need only form the word into this question—*Is it pride, or pride?* and the last being the falling inflection, is that which we ought to adopt in reading the couplet.

It may not, perhaps, be altogether useless to observe, that these angular lines may be considered as

a kind of bars in the musick of speaking: each of them contain a certain portion of either the rising or falling inflection; but though every word in each line is pronounced with the same inflection, they are not all pronounced with the same force; no line can have more than one accented or emphatick syllable in it, and the rest, though preserving the same inflection, abate of the force of sound.

With respect to the relative force of these unemphatick words, see *Introduction to the Theory of Emphasis.*

Utility of a Knowledge of the Inflections of the Voice.

But it will be demanded: suppose we could conceive the nature of these inflections ever so clearly, of what use will it be? I answer, that as the sense and harmony of a sentence depend so much on the proper application of these inflections, it will be of infinite use to an indifferent reader to know how a good reader applies them.

It will, perhaps, be objected, that an attention to these inflections, marked upon paper, will be apt to embarrass the mind of the reader, which should be wholly employed on the sense of the writer. To this objection it may be answered, that the very same argument will lie against the use of pauses in printing; and the ancient Greek method of writing without any intervals between words, will, according to this reasoning, be by far the most eligible. The truth is, every thing new embarrasses; and if we have already acquired an art in an imperfect way, the means of facilitating a more perfect acquisition of it, will at first retard our progress: if a child has once learned to read tolerably, without having the

words divided into syllables, such a division will appear new and embarrassing to him; and though syllabication is so confessedly useful to learners, those who can once read without it, would be rather puzzled than assisted by it. To those, therefore, who already read well, this system of inflections is not addressed. What help do they stand in need of, who are sufficiently perfect? It is to the learner only, and he who is in doubt about the best method of reading a passage, that this assistance is recommended; and it may be with confidence asserted, that if such a one will but bestow half the time to acquire a knowledge of these inflections that is usually spent in learning the gamut, he will have no reason to repent his labour.

A want of instructing youth early in the knowledge of inflections, is the great occasion of embarrassment in teaching them to read. We can tell them they are too high or too low, too loud or too soft, too forcible or too feeble, and that they either pause, or continue the voice in the wrong place: but we have no way of conveying to them their error, if they make use of a wrong inflection; though this may actually be the case, where they are without fault in every other particular: that is, there may be a wrong slide of the voice upon a particular word, though it is neither pronounced too high nor too low, too loud nor too soft, too forcibly nor too feebly, nor with any improper pause or continuation of voice. Let us suppose, for example, a youth, little instructed in reading, were to pronounce the following sentence:

If we have no regard to our own character, we ought to have some regard to the character of others.

There is the greatest probability, I say, that such a reader would pronounce the first emphatick word

own with the rising, and the last emphatick word *others* with the falling inflection, which by no means brings out the sense of the sentence to the best advantage. To tell him he must lay more stress upon the word *own*, will by no means set him right, unless the kind of stress is conveyed; for he may increase the stress upon both the emphatick words, without removing the impropriety. In the same manner, if in reading the following passage:

Enter not into judgment with thy servant, O Lord! for in *thy* sight shall no man living be justified.

If, in pronouncing this passage, I say, the reader neglects placing an emphasis on the last *thy*, it will be in vain to tell him he ought to lay a stress on that word, unless we direct him to the kind of stress; for though, in the former instance the emphasis with the falling inflection was the true emphasis on *own*, the same emphasis on *thy*, in the latter instance, would utterly destroy the meaning: it is evident, therefore, if once a youth were taught to distinguish accurately the rising and falling inflection, how easily and methodically instruction in reading might be conveyed.

At this point the present treatise might finish; and, it is presumed, not without having added something to the art of reading. A method which conveys to us some of the essential turns of voice in a good reader or speaker cannot be without its advantages. But something farther is proposed. An attempt will be made to point out several of those varieties in the sense and structure of a sentence which severally demand a particular application of these inflections; from a variety of these examples, general rules will be drawn, and the whole doctrine of inflections will be reduced into something like a system. A first essay on an untreated subject can scarcely be

exempt from a multitude of inaccuracies; and obscurity is the natural attendant on novelty: but if any advantages, however small, are the result of this novelty, the candid and judicious reader who understands the difficulty of the undertaking, will not think even these small advantages entirely unworthy of his attention.

Practical System of the Inflections of the Voice.

WORDS adopt particular inflections, either according to the particular signification they bear, or as they are either differently arranged or connected with other words. The first application of inflection relates to emphasis, which will be considered at large in its proper place: the last relates to that application of inflection, which arises from the division of a sentence, into its component parts; and this is the object of punctuation. Punctuation, or the division of a sentence, has been already treated in the former part of this work: we now proceed to apply the doctrine of inflection to that of punctuation, by shewing what turns or slides of voice are most suitable to the several distinctions, rests, and pause of a sentence. But before any rules for applying the inflections are laid down, perhaps it will be necessary again to take notice, that though there are but two simple or *radically different* inflections, the rising and falling, yet the latter is divisible into two kinds of very different and even opposite import. The falling inflection without a fall of the voice, or, in other words, that inflection of voice which consists of a downward slide, in a high and forcible tone, may either be applied to that part of a sentence where a portion of sense is formed, as at the word *unjustly*, Plate II. No. XX.; or to that part where no sense is formed, as at the word *temperance*, Plate I. No. VI.; but when this downward slide is pronounced in a

lower and less forcible tone than the preceding words, it indicates not only that the sense, but the sentence is concluded.

It must be carefully noted, therefore, that whenever the falling inflection is said to be on a word, it is not meant that this inflection is to be pronounced in a low and feeble tone, unless the sentence is concluded; and that even a perfect sentence is not always to be pronounced with this inflection in a low tone, will be shewn hereafter, under the article Final Pause, or Period.

See a farther explanation of this definition, Plate III. No. I. and IV.

The rising inflection is denoted by the acute accent, thus (′).

The falling inflection is denoted by the grave accent, thus (`).

Compact Sentence.

Direct Period.

Rule I. Every direct period, so constructed as to have its two principal constructive parts connected by correspondent conjunctions, requires the long pause with the rising inflection at the end of the first principal constructive member.

EXAMPLES.

As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceivable by the distance gone over.

As we perceive the shadow to have moved, but did not perceive it móving; so our advances in learning, consisting of insensible steps, are only perceivable by the distance.

As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever sáw it grow: so the advan-

ces we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

Each of these three sentences consists of two principal correspondent parts; the first commencing with *as*, and the last with *so*: as the first member of the first sentence is simple, it is marked with a comma only at *dial-plate*; as the second is compounded, it is marked with a semicolon at *moving*; and as the last is decompounded, it is marked with a colon at *grow*: this punctuation is according to the general rules of pausing, and agreeable to good sense; for it is certainly proper that the time of the pause should increase with the increase and complexity of the members to which it is annexed, as more time is required to comprehend a large and complicated member than a short and simple one: but whatever may be the time taken up in pausing at the different points, the inflection annexed to them must always be the same; that is, the comma, semicolon, and colon, must invariably have the rising inflection. See page 76.

The same may be observed of the following sentences: See page 46.

Although I fear it may be a shame to be dismayed at the entrance of my discourse in defence of a most valiant man; and that it no ways becomes me, while Milo is more concerned for the safety of the state than for himself, not to show the same greatness of mind in behalf of him; yet this new form of prosecution terrifies my eyes, which, whatever way they turn, want the ancient custom of the forum, and the former manner of trials. *Cicero's Oration for Milo.*

Although, son Marcus, as you have now been a hearer of Cratippus for a year, and this at Athens, you ought to abound in the precepts and doctrines of philosophy, by reason of the great character both of your instructor and the city, one of which can furnish you with knowledge, and the other with examples; yet, as I always to my advantage joined the Latin tongue with the Greek, and I have done it not only in oratory,

but likewise in philosophy ; I think you ought to do the same, that you may be equally conversant in both languages.

Cicero's Offices, book 1. *chap.* i.

These sentences begin with the concessive conjunction *although*, and have their correspondent conjunction *yet ;* and these conjunctions form the two principal constructive members. The words *him*, and *examples*, therefore, at the end of the first members, must have the rising inflection, and here must be the long pause.

Rule II. Every direct period, consisting of two principal constructive parts, and having only the first part commence with a conjunction, requires the rising inflection and long pause at the end of this part. See p. 47.

EXAMPLES.

As in my speculations I have endeavoured to extinguish passion and préjudice, I am still desirous of doing some good in this particular. *Spectator.*

Here the sentence divides itself into two correspondent parts at *prejudice ;* and as the word *so* is understood before the words *I am*, they must be preceded by the long pause and rising inflection.

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort ; Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

If I have any genius, which I am sensible can be but very small ; or any readiness in speaking, in which I do not deny but I have been much conversant ; or any skill in oratory, from an acquaintance with the best arts, to which I confess I have been always inclined : no one has a better right to demand of me the fruit of all these things than this Aulus Licinius.

Cicero's Oration for Archias.

If, after surveying the whole earth at once, and the several planets that lie within its neighbourhood, we contemplate those

wide fields of ether, that reach in height as far as from Saturn to the fixed stars, and run abroad, almost to an infinitude ; our imagination finds its capacity filled with so immense a prospect, and puts itself upon the stretch to comprehend it.

Addison's Spectator, No. 411.

In the first of these examples, the first part of the sentence ends at *resort*, and the second begins at *Aulus Cæcina :* in the second sentence, the first part ends at *inclined*, and the second begins at *no one ;* and in the third the first part ends at *infinitude*, and the second begins at *our :* between these words, therefore, in each sentence, must be inserted the long pause and rising inflection.

All these sentences commence with a conjunction, and may be said to have a correspondent conjunction commencing the second part of the sentence, not expressed, but understood. In the first sentence commencing with *if*, *then* is understood at the beginning of the second part ; the sense of this conjunctive adverb *then* may be plainly perceived to exist by inserting it in the sentence, and observing its suitableness when expressed :

If impudence prevailed as much in the forum and courts of justice, as insolence does in the country and places of less resort, *then* Aulus Cæcina would submit as much to the impudence of Sextus Æbutius in this cause, as he did before to his insolence when assaulted by him.

The same insertion of the word *then* might be made in the two last examples commencing with *if*, and the same suitableness would appear ; for though correct and animated language tends to suppress as much as possible the words that are so implied in the sense as to make it unnecessary to express them, yet if, when inserted, they are suitable to the sense, it is a proof that the structure of the sentence is perfectly the same, whether these superfluous words are expressed or not.

The exception to this rule is, when the emphatical word in the conditional part of the sentence is in direct opposition to another word in the conclusion, and a concession is implied in the former, in order to strengthen the argument in the latter; for in this case the middle of the sentence has the falling, and the latter member the rising inflection.

EXAMPLES.

If we have no regard for religon in yoùth, we ought to have some regard for it in áge.

If we have no regard for our òwn character, we ought to have some regard for the character of óthers.

In these examples, we find the words *youth*, and *own character*, have the falling inflection, and both periods end with the rising inflection; but if these sentences had been formed so as to make the latter member a mere inference from, or consequence of the former, the general rule would have taken place, and the first emphatick word would have had the rising, and the last the falling inflection.

EXAMPLES.

If we have no regard for religion in yoúth, we have seldom any regard for it in àge.

If we no regard for our ówn character, it can scarcely be expected that we could have any regard for the character of òthers.

Rule III. Direct periods, which commence with particles of the present and past tense, consist of two parts; between which must be inserted the long pause and rising inflection.

EXAMPLE.

Having already shown how the fancy is affected by the works of nature, and afterwards considered in general both the works

of nature and of art, how they mutually assist and complete each other, in forming such scenes and prospects as are most apt to delight the mind of the beholder; I shall in this paper throw together some reflections on that particular art, which has a more immediate tendency than any other, to produce those primary pleasures of the imagination, which have hitherto been the subject of this discourse. *Spect.* No. 415.

The sense is suspended in this sentence, till the word *beholder*, and here is to be placed the long pause and rising inflection; in this place also, it is evident, the word *now* might be inserted in perfect conformity to the sense.

Exception.

When the last word of the first part of these sentences requires the strong emphasis, the falling inflection must be used instead of the rising.

EXAMPLE.

Hannibal being frequently destitute of money and provisions, with no recruits of strength in case of ill fortune, and no encouragement even when successful; it is not to be wondered at that his affairs began at length to decline.

Goldsmith's Rom. Hist. Vol. i. p. 278.

In this sentence, the phrase *even when successful*, demands the strong emphasis, and must therefore be pronounced with the falling inflection: it may be observed likewise, that these sentences are of the nature of those constructed on conjunctions; as the last member of this would easily admit of *then* at the beginning, to show a kind of condition in the former, which corresponds with and modifies the latter.

Inverted Period.

Rule I. Every period, where the first part forms perfect sense by itself, but is modified or determined

in its signification by the latter, has the rising inflection and long pause between these parts as in the direct period. See p. 46.

EXAMPLES.

Gratian very often recommends the fine táste, as the utmost perfection of an accomplished man.

In this sentence, the first member ending at *taste* forms perfect sense, but is qualified by the last; for Gratian is not said simply to recommend the fine taste, but to recommend it in a certain way; that is, as the utmost perfection of an accomplished man. The same may be observed of the following sentence.

Persons of good taste expect to be pléased, at the same time they are informed.

Here perfect sense is formed at *pleased;* but it is not meant that persons of good taste are pleased in general, but with reference to the time they are informed: the words *taste* and *pleased*, therefore, in these sentences, we must pronounce with the rising inflection, and accompany this inflection with a pause. For the same reasons, the same pause and inflection must precede the word *though* in the following examples:

I can desire to perceive those things that God has prepared for those that lóve him, though they be such as eye hath not seen ear heard, nor hath it entered into the heart of man to conceive. *Locke.*

The sound of love makes your soft heart afraid,
And guárd itself, though but a child invade. *Waller.*

Loose Sentence.

A LOOSE sentence has been shown to consist of a period, either direct or inverted, and an additional member which does not modify it; or, in other words, a loose sentence is a member containing perfect sense by itself, followed by some other member or members, which do not restrain or qualify its signification. According to this definition, a loose sentence must have that member which forms perfect sense detached from those that follow, by a long pause and the falling inflection. See p. 47.

As, in speaking, the ear seizes every occasion of varying the tone of voice which the sense will permit; so, in reading, we ought as much as possible to imitate the variety of speaking, by taking every opportunity of altering the voice in correspondence with the sense: the most general fault of printing, is to mark those members of loose sentences, which form perfect sense, with a comma, instead of a semicolon, or colon; and a similar, as well as the most common fault of readers, is to suspend the voice at the end of these members, and so to run the sense of one member into another: by this means, the sense is obscured, and a monotony is produced, instead of that distinctness and variety which arises from pronouncing these members with such an inflection of voice as marks a certain portion of perfect sense, not immediately connected with what follows; for as a member of this kind does not depend for its sense on the following member, it ought to be pronounced in such a manner, as to show its independence on the succeeding member, and its dependence on the period, as forming but a part of it.

In order to convey precisely the import of these members, it is necessary to pronounce them with

the falling inflection, without suffering the voice to fall gradually as at a period; by which means the pause becomes different from the mere comma, which suspends the voice, and marks immediate dependence on what follows; and from the period, which marks not only an independence on what follows, but an exclusion of whatever may follow, and therefore drops the voice as at a conclusion. As this inflection is produced by a certain portion of perfect sense, which, in some degree, separates the member it falls on, from those that follow, it may not improperly be called the disjunctive inflection. An example will assist us in comprehending this important inflection in reading:

All superiority and pre-eminence that one man can have over another, may be reduced to the notion of quality; which, considered at large, is either that of fortune, body, or mind: the first is that which consists in birth, title, or riches; and is the most foreign to our natures, and what we can the least call our own, of any of the three kinds of quality.

Spect. No. 219.

In the first part of this sentence, the falling inflection takes place on the word *quality;* for this member, we find, contains perfect sense, and the succeeding members are not necessarily connected with it: the same inflection takes place in the next member on the word *riches;* which, with respect to the sense of the member it terminates, and its connection with the following members, is exactly under the same predicament as the former, though the one is marked with a comma, and the other with a semicolon, which is the common punctuation in all the editions of the Spectator: a very little reflection, however, will shew us the necessity of adopting the same pause and inflection on both the above-mentioned words, as this inflection not only marks more precisely the completeness of sense in the members they termin-

ate, but gives a variety to the period, by making the first, and the succeeding members, end in a different tone of voice; if we were to read all the members as if marked with commas, that is, as if the sense of the members were absolutely dependent on each other, the necessity of attending to this inflection of voice in loose sentences would more evidently appear. This division of a sentence is sometimes, and ought almost always to be marked with a semicolon, as in the following sentence at the word *possess:*

EXAMPLE.

Foolish men are more apt to consider what they have lost, than what they possess; and to fix their eyes upon those who are richer than themselves, rather than on those who are under greater difficulties. *Spectator*, No. 574.

But though we sometimes find these independent members of sentences pointed properly by the semicolon, we much oftener see them marked only by a comma; and thus are they necessarily confounded with those members which are dependent on the succeeding member, where a comma is the proper punctuation. An *and*, a *which*, a *where*, or any of the connective words, commencing the succeeding member, is a sufficient reason with most printers for pointing the preceding member with a comma, even where these connective words do not qualify the preceding member, and consequently do not join members together as they are parts of each other, but as they are parts of the period; which is the case in the examples already produced.

The following examples afford a proof of the necessity of adopting the falling inflection, in order to separate the first member which contains perfect sense, from those which follow, let the punctuation be what it will.

The soul, considered abstractedly from its passions, is of a remiss and sedentary nature, slow in its resolves, and languishing in its executions. *Spectator*, No. 255.

The faculty (taste,) must in some degree be born with us, and it very often happens that those who have other qualities in perfection are wholly void of this. *Ibid.* No. 409.

This therefore is a good office, (the planting of trees) which is suited to the meanest capacities, and which may be performed by multitudes, who have not abilities to deserve well of their country, and recommend themselves to their posterity by any other method. *Ibid.* No. 583.

In these last examples we may observe, that the first member, which is distinguished by a comma in most editions of the Spectator, is exactly under the same predicament with the member of the two former examples, which is marked with a semicolon; and which is unquestionably the true method of pointing them: for though, in the compact sentence, where the sense is suspended till the whole is finished, the semicolon and colon have the rising inflection, as in examples, p. 74; yet, in the loose sentence, these points are generally accompanied by the falling inflection, as in the last examples: and it must be insisted on, that unless the line be drawn between such members as contain perfect, and such as contain imperfect sense, the parts of a sentence cannot be pronounced to the best advantage; if, by continuing the voice exactly in the same suspense, one thought is run into another which does not really belong to it, the sense must be injured; and though the mind is often too well informed of the subject to be much at a loss for the sense, let the punctuation be what it will, yet it is impossible the sense of an author can be readily perceived in its full beauty, when it is obscured by an erroneous pronunciation of the sentence which conveys it.

But though sense is often, harmony is much more frequently, concerned in a proper use of this disjunc

tive inflection. The comma occurs so much oftener than any other pause, that it is highly important to harmonious delivery that it should not be introduced oftener than is necessary; every good reader, therefore, will take frequent opportunities of changing the comma into the semicolon, as it is chiefly from not attending to this distinction that the common punctuation is so unfavourable to variety. And if the correctors of the press, who are generally very intelligent men, would but adopt this distinction of a period into a compact and loose sentence, and in the latter always place a semicolon, or colon, where the former part of the sentence forms perfect sense, and is not modified by the latter, it is inconceivable how many errours in reading might be avoided: it must be owned, indeed, that the difficulty of always precisely distinguishing between a member, which, by modifying the preceding member, is necessarily connected with it, and another, which only adds to what precedes, without modifying the sense, is no small extenuation of this common errour of printers; but it is presumed, that our not being able to do it in difficult cases is no reason we should neglect it in obvious ones, and these are sufficiently numerous to be of the utmost importance to our pronunciation. This will more evidently appear by the following rules, on the use of the falling inflection in the loose sentence.

Rule I. Every member of a sentence forming consistent sense, and followed by two other members which do not modify or restrain its signification, admits of the falling inflection.

EXAMPLES.

In short, to cut off all cavi.ling against the ancients, and particularly those of the warmer climates, who have most heat and life in their imaginations, we are to consider that the rule of observing what the French ca l the bienseance in an allusion, has been found out of later years, and in the colder

regions of the world; where we would make some amends for our want of force, and spirit, by a scrupulous nicety and exactness in our compositions. *Spectator*, No. 160.

In this example we see the falling inflection at *world* very properly marked with a semicolon, though followed by the word *where*, which seems so intimately to connect them; and which might be shown in a thousand similar passages, to induce our printers to mark these members with a comma only.

It is this that recommends variety, where the mind is every instant called off to something new, and the attention not suffered to dwell too long on any particular object.
Spectator, No. 412.

For this reason, there is nothing more enlivens a prospect than rivers, jetteaus, and falls of water, where the scene is perpetually shifting and entertaining the sight every moment with something that is new. *Ibid.* No. 412.

In these instances, though the word *water* in the last sentence, and the word *variety* in the preceding example, are marked with a comma only, precision, as well as harmony, require the falling inflection; the first member is a kind of text to the whole sentence and is not so closely connected with the succeeding members as these last are with each other; an occasional sense of the propriety of this distinction makes our printers sometimes point the first member of a similar sentence with the semicolon.

EXAMPLE.

At a little distance from my friend's house, among the ruins of an old abbey, there is a long walk of aged elms; which are shot up so very high, that when one passes under them, the rooks and crows that rest upon the tops of them seem to be cawing in another region. *Spectator*, No. 110.

Here the first member is very properly pointed with a semicolon at *elms*, and the emphatick pause on this word gives a precision and variety to the whole

sentence ; but as an instance how little the generality of our punctuists are guided by the sense of the sentence, we need only produce the period which immediately follows :

I am very much delighted with this sort of noise, which I consider as a kind of natural prayer to that Being who supplies the wants of his whole creation, and who, in the beautiful language of the Psalms, feedeth the young ravens that call upon him. *Ibid.*

In these two last instances, the first part of each sentence is connected with the succeeding member by the relative *which ;* but as this word does not restrain but only explain and extend the meaning of the preceding member, the latter, like the former, ought to be marked with the semicolon, and pronounced with the falling inflection.

Cicero concludes his celebrated books *de Oratore* with some precepts for pronunciation and action ; without which part, he affirms, that the best orator in the world can never succeed, and an indifferent one who is master of this shall gain much greater applause. *Spect.* No. 541.

In this instance we find the word *action* often pointed with a comma only, though it is certain that it ought to be pronounced with the falling inflection ; for as the succeeding word *without* does not modify it, and as the next member necessarily requires the rising inflection at *succeed*, the falling inflection on the word *action* adds greatly to the precision and variety of the whole sentence.

Antithetick Member.

WHEN sentences have two parts corresponding with each other, so as to form an antithesis, the first part must always terminate with the rising inflection.

EXAMPLES.

We are always complaining our days are few, and acting as though there should be no end of them. *Spectator*, No. 93.

I imagined that I was admitted into a long spacious gallery, which had one side covered with pieces, of all the famous painters who are now living; and the other with the greatest masters who are dead. *Ibid.* No. 83.

The wicked may indeed taste a malignant kind of pleasure, in those actions to which they are accustomed whilst in this life; but when they are removed from all those objects which are here apt to gratify them, they will naturally become their own tormentors. *Ibid* No 447.

The pleasures of the imagination are not so gross as those of sense, nor so refined as those of the understanding. *Ibid.* No. 411.

In all these examples, the first part of every antithesis might form a perfect sentence by itself; but the mutual relation between the former and latter part, forms as necessary a connection between them as if the former part formed no sense by itself, and the latter part modified and restrained the sense of the former; and therefore the word *few*, in the first example, the word *sense* in the second, the word *living* in the third, and the words *this life* in the fourth, must necessarily adopt the rising inflection. For the same reason, the same inflection must take place at the word *succeed* in the following example:

Cicero concludes his celebrated books *de Oratore*, with some precepts for pronunciation and action; without which part, he affirms, that the best orator in the world can never succeed, and an indifferent one, who is master of this, shall gain much greater applause. *Spectator*, No. 541.

Penultimate Member.

An exception to the foregoing rules forms another rule, which forbids us, without absolute necessity, to

adopt the falling inflection on the last member but one. This rule is founded on the natural perception of harmony in the ear, which has as much dislike to a too great similitude of consecutive sounds, as the understanding has to a want of sufficient distinction between members differently connected. When this distinction, therefore, is sufficiently obvious, and no improper connection is formed by using the right inflection, the ear always requires this inflection on the penultimate member; for, as the last member must almost always be terminated by the falling inflection at the period, a falling inflection, immediately preceding it in the penultimate member, would be too sudden a repetition of nearly similar sounds: hence arises the propriety of the following rules.

Rule I. Every member of a sentence, immediately preceding the last, requires the rising inflection.

EXAMPLES.

Aristotle tells us, that the world is a copy or transcript of those ideas which are in the mind of the first Being; and that those ideas which are in the mind of man are a transcript of the world: to this we may add, that words are the transcript of those ideas which are in the mind of man, and that writing or printing is the transcript of words. *Spect.* No. 166.

In this example, if there were no connection between the two last members from the antithesis they contain, the rising inflection would be necessary at the end of the penultimate member, for the sake of sound.

In short, a modern Pindarick writer, compared with Pindar, is like a sister among the Camisars, compared with Virgil's Sybil; there is the distortion, grimace, and outward figure, but nothing of that divine impulse which raises the mind above itself, and makes the sounds more than human.

Spect. No. 160.

The florist, the planter, the gardener, the husbandman, when they are accomplishments to the man of fortune, are great re-

liefs to a country life, and many ways useful to those who are possessed of them. *Ibid.* No. 93.

In the first of these examples the sentence might have finished at *itself*, and in the last at *life*; for the succeeding members do not modify them, but, as they are penultimate members, they necessarily require the rising inflection.

He has annexed a secret pleasure to the idea of any thing that is new or uncommon, that he might encourage us in the pursuit after knowledge, and engage us to search into the wonders of his creation; for every new idea brings such a pleasure along with it as rewards any pains we have taken in the acquisition, and consequently serves as a motive to put us upon fresh discoveries. *Ibid.* No 413.

In this example, we see that it is not the perfect sense of a member which alone qualifies it for the falling inflection; it must be followed by one member, at least, which does not admit this pause; otherwise it is transferred from the first to the succeeding member, which is the case in this example. The first compound member forms perfect sense at the word *knowledge*, and the succeeding member is not necessarily connected with it: but as this member forms perfect sense likewise, and is followed by one, which cannot be united with it by the comma or rising inflection; therefore, to avoid the ill effect of two successive pauses exactly the same, the falling inflection must be placed on the word *creation*.

Rule II. As a farther illustration of this, we may observe, that when the first member forms perfect sense, and is followed by two members necessarily connected, the falling inflection must be placed on the first.

It shall ever be my study to make discoveries of this nature in human life, and to settle the proper distinctions between the virtues and perfections of mankind, and those false colours and resemblances of them that shine alike in the eyes of the vulgar. *Addison.*

In this example, we may observe that the falling inflection might have been placed on the second member, if the second and third members had not been necessarily connected by an antithesis; which shows that the falling inflection requires the member it is placed on, not only to have perfect sense independent on the succeeding member, but at the same time requires the succeeding member to be dependent on a third.

Exceptions.

Emphasis, which controls every other rule in reading, forms an exception to this; which is, that where an emphatick word is in the first member of a sentence, and the last has no emphatical word, this penultimate member then terminates with the falling inflection.

EXAMPLES.

I must therefore desire the reader to remember, that by the pleasures of the imagination, I meant only such pleasures as arise originally from sight; and that I divide these pleasures into two kinds. *Spect.* No. 411.

In this sentence the word *sight* is emphatical, and therefore, though in the penultimate number, must not have the rising, but the falling inflection, as this is the inflection best suited to the sense of the emphatick phrase. See article *Emphasis.*

The person he chanced to see was, to appearance, an old sordid blind man; but upon his following him from place to place, he at last found, by his own confession, that he was Plutus, the God of Riches; and that he was just come out of the house of a miser. *Spectator*, No. 464.

In this sentence the words *God of Riches*, as opposed to the words *old sordid blind man*, are emphatical, and, therefore, though in the penultimate mem-

ber, require the falling inflection. The same may be observed of the word *most* in the following sentence:

If they do not acquiesce in his judgment, which, I think, never happened above once or twice at most, they appeal to me.

In this sentence we find the connection interrupted, and the cadence injured, by giving the falling inflection to the word *most;* but if we were to give this word the rising inflection for the sake of preserving the cadence and connection, we should lose so much force as would render this pronunciation less eligible upon the whole. The author, therefore, is answerable for this incompatibility of the strongest sense with the best sound, and the reader is reduced to choose the lesser evil.

The same variance between emphasis and connection may be observed in the following sentence:

Religious hope does not only bear up the mind under her sufferings, but makes her rejóice in them, as they may be the means of procuring her the great and ultimate end of all her hope. *Spectator*, No. 471.

Here we see the word *rejoice*, in opposition to *bear up the mind*, require, from its being emphatical, the falling inflection; and yet, from its being modified by what follows, it ought to have the rising.

As a corollary to the former rules, it follows, that if a loose sentence, having one member forming perfect sense, and not modified by what follows, is succeeded by another member, which forms perfect sense likewise, unmodified by succeeding members; that as often as members of this kind occur, without finishing the sentence, they ought to be marked with semicolons, or colons, and pronounced, like a series, with the falling inflection.

EXAMPLE.

This persuasion of the truth of the gospel, without the evidence which accompanies it, would not have been so firm and so durable; it would not have acquired new force with age: It would not have resisted the torrent of time, and have passed from age to age to our own days.

In this example a perfect sentence might be formed at *durable;* and as it is not modified by what follows, it ought to have the falling inflection: A perfect sentence might also be formed at *age;* which, being under the same predicament as the former member, requires the falling inflection likewise: a sentence in the same manner might be formed at *time;* but as this is the penultimate member, it must necessarily adopt the rising inflection, according to the rule laid down in the preceding article.

It may be necessary to observe, that when these members of sentences marked with a semicolon, or colon, follow each other in a series, though they must all have the falling inflection, this inflection must be pronounced in a higher tone of voice on the second than on the first, and on the third than on the second; to prevent the monotony which would otherwise necessarily be the consequence: A series of colons, therefore, must be considered as a compound series, and pronounced according to the rules laid down for the pronunciation of that species of sentence which will be the subject of the next article.

EXAMPLE.

Natural reason inclines men to mutual converse and society: It implants in them a strong affection for those who spring from them: It excites them to form communities, and join in publick assemblies: And, for these ends, to endeavour to procure both the necessaries and conveniencies of life. *Cicero.*

In this sentence the falling inflection in the common level of the voice is placed on the word *society;*

the same inflection, with a little more force, and in a somewhat higher tone of voice, takes place on the words *spring from them ;* and the word *assemblies* has the same inflection a little increased in force and height ; this gradual increase of force and height on the three first members, gives variety and harmony to the declension of voice on the next member, which forms the period.

Series.

As variety is necessary in the delivery of almost every separate portion of a sentence, it must be much more so where the sentence is so constructed that perfectly similar portions succeed each other to a considerable number. If the ear is displeased at the similar endings of two or three members, which, though unlike in other respects, are necessarily connected in sense, how intolerable must it be to hear a long detail of perfectly similar members, pronounced with exactly the same tone of voice ! The instinctive taste for harmony in the most undisciplined ear would be disgusted with such a monotony : And we find few readers, even among those who are incapable of diversifying any other species of sentence, that do not endeavour to throw some variety into an enumeration of many similar particulars. An attempt to point out the most harmonious and emphatick variety, and to reduce it to such rules as may help to guide us in the most frequent and obvious instances, is one of the principal objects of the present essay.

Nothing, however, can be more various than the pronunciation of a series : Almost every different number of particulars requires a different method of varying them ; and even those of precisely the same number of particulars admit of a different mode of

pronunciation, as the series is either commencing or concluding, simple or compound ; single or double, or treble, with many other varieties too complex to be easily determined: but as enumerating several particulars of a similar kind, in such a manner as to convey them more forcibly to the mind, and at the same time to render them agreeable to the ear; as this, I say, is one of the most striking beauties in reading, it will be necessary to give as clear an idea as possible of that tone and inflection of voice which seems so peculiarly adapted to this species of sentence.

In the first place, then, we may observe, that whenever we enumerate particulars with emphasis, or more than ordinary precision, we are apt to give some of the first, at least, such a tone as marks not only a distinct enumeration but a complete one ; that is, the voice falls into such a tone as shews each particular article of enumeration to be completed, but not the whole number ; or, in other words, it is exactly that tone of voice we use, when, in collecting several particulars into one aggregate, we distinguish with more than ordinary precision each particular from the other. In the pronunciation of sentences of this kind, the similar members would naturally adopt the falling inflection ; or that inflection we use on the words *voluntarily*, *determinately*, *knowingly*, &c. No. X. XI. XII. XIII. &c. of the scale of sounds, Plate II. p. 84 ; which inflection not only distinguishes and enforces each particular taken separately, but preserves the idea of a collective whole.

But the nature as well as use of this inflection will, perhaps, be better understood by recurring to a former example :

I tell you, though you, though all the world, though an angel from heaven were to affirm the truth of it, I could not believe it.

If, instead of adopting the falling inflection upon *you*, *world*, and *heaven*, we suspend the voice upon these words, as we do upon the words *voluntarily*, *determinately*, *knowingly*, &c. No. I. II. III. &c. or the words *involuntarily*, *indeterminately*, *unknowingly*, No. X. XI. XII. &c. Plate II. we shall soon perceive the propriety of using the inflection we are here describing, that is, the same inflection with which we pronounce the words *involuntarily*, *indeterminately*, *unknowingly*, &c. No. I. II. III. &c. or the words *voluntarily*, *determinately*, *knowingly*, &c. No. X. XI. XII. &c. Plate II. And first let us try this passage with the rising inflection on each particular:

I tell you, though yôu, though all the wôrld, though an angel from héaven, were to affirm the truth of it, I could not believe it.

How tame and insipid is this asseveration, in comparison with the following manner of delivering it! that is, each particular having the falling inflection:

I tell you, though yòu, though all the wòrld, though an angel from heaven, were to affirm the truth of it, I could not believe it.

The necessity of adopting this inflection in the series will be still more apparent, by repeating another passage both with and without it. And first let us try the example, by pronouncing it with the voice suspended on every member, as the commas seem to indicate; that is, with the rising inflection, as on the words *voluntarily*, *determinately*, *knowingly*, &c. No. I. II. III. &c. or the words *involuntarily*, *indeterminately*, *unknowingly*, No. X. XI. XII. &c. Plate II.

The descriptive part of this allegory is likewise very strong and full of sublime ideas;—the figure of déath, the regal erówn upon his héad, his menace of Sátan, his advancing to the cómbat, the outcry at his birth, are circumstances too no-

ble to be passed over in silence, and extremely suitable to this king of terrours.

Now let us pronounce each particular of this series but the last with the falling inflection, that is, with the same inflection as on the words *involuntarily*, *indeterminately*, *unknowingly*, &c. or the words *voluntarily*, *determinately*, *knowingly*, &c. No. X. XI. XII. &c. Plate II. p. 84.

The descriptive part of this allegory is likewise very strong and full of sublime ideas; the figure of death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of terrours.

The difference of these two methods of pronouncing this sentence is so obvious as to leave no doubt to which we shall give the preference; but it may not be improper to remark, that in a series of this kind, unless the language be very emphatical, it is necessary to give the last article of the series the rising inflection, as this is the point where the sense begins to form; and this point, if emphasis forbid not, always requires the suspension of voice marked by the rising inflection. See *Compact Sentence*, p. 92 and 96.

Thus having given a general idea of this very important figure in reading, it will be necessary to enter upon that system of rules, which is calculated to direct and ascertain the pronunciation of it; but as every series requires different inflections, as it either commences or concludes a sentence, it may be necessary to observe, that by the name of a commencing series is meant that which begins a sentence, but does not conclude it; and that by the name of a concluding series is meant that which ends the sentence, whether it begin it or not. As a difference of inflection also takes place upon the several members of a series, as these members consist of one single

word, or more words, it will not, perhaps, be improper to call the series whose members consist of single words, a simple series; and those whose members consist of two or more words, a compound series. In order, therefore, to convey the rules that relate to this curious and intricate part of reading, it will be necessary to begin with the most simple combination of words, though not properly a series.

Simple Series.

Rule I. When two members, consisting of single words, commence a sentence, the first must have the falling, and the last the rising inflection.

EXAMPLES.

Èxercise and témperance strengthen the constitution.

The difference of tone which distinguishes the commencing words of this sentence, will be much more perceptible, if we do but consult explication of Plate I. page 82.

Rule II. When two members, consisting of single words, conclude a sentence, as the last must naturally have the falling inflection, the last but one assumes the rising inflection.

The constitution is strengthened by éxercise and tèmperance.

This rule is the converse of the former. It must, however, be observed, that sentences of this kind, which can scarcely be called a series of particulars, may, when commencing, assume a different order of inflections on the first words, when the succeeding clause does not conclude the sentence. This may be illustrated by consulting Plate I. No. III. and IV.; where we see *exercise* and *temperance*, when the next clause concludes the sentence, as in No. III. adopt one order of inflections; and the same words,

when the next clause does not conclude, as in No. IV. adopt a quite opposite order. Not that this order in No. IV. is absolutely necessary, as that in No. III.; but it may always be adopted when we wish to be more harmonious and emphatical.

Rule III. When three members of a sentence, consisting of single words, succeed each other in a commencing series, the two last are to be pronounced as in Rule I. and the first with the falling inflection, in a somewhat lower tone than the second.

EXAMPLES.

Manufactures, tràde, and ágriculture, naturally employ more than nineteen parts of the species in twenty. *Spectator*, No. 115.

A man that has a taste for mùsick, painting, or árchitecture, is like one that has another sense, when compared with such as have no relish of those arts. *Ibid.* No. 93.

In short, a modern Pindarick writer, compared with Pindar, is like a sister among the Camisars, compared with Virgil's Sybil; there is the distòrtion, grimace, and outward fígure, but nothing of that divine impulse, which raises the mind above itself, and makes the sounds more than human.
Spectator, No. 160.

Rule IV. When three members of a sentence, consisting of single words, succeed each other in a concluding series, the two last are to be pronounced as in Rule II. and the first with the rising inflection in a little higher tone than the second.

EXAMPLES.

A modern Pindarick writer, compared with Pindar, is like a sister among the Camisars compared with Virgil's Sybil; the one gives that divine impulse which raises the mind above itself, and makes the sounds more than human, while the other ab unds with nothing but distórtion, grimáce, and outward figure.

It may not be improper to observe, that although the series of four, whether commencing or conclud

ing, must necessarily have the first and last words inflected alike, and the two middle words inflected alike, yet that the series of three in a concluding member may, when we are pronouncing with a degree of solemnity, and wish to form a cadence; in this case, I say, we not only may, but must pronounce the first word with the falling, the second with the rising, and the last with the falling inflection.

Rule V. When four members of a sentence, consisting of single words, succeed each other in a commencing series, and are the only series in the sentence, they may be divided into two equal portions: the first member of the first portion must be pronounced with the rising, and the second with the falling inflection, as in Rule II.; and the two members of the last portion exactly the reverse, that is, according to Rule I.

EXAMPLES.

Métals, minerals, plants, and méteors, contain a thousand curious properties, which are as engaging to the fancy as to the reason. *Spectator*, No. 420.

Proofs of the immortality of the soul may justly be drawn from the nature of the Supreme Being, whose justice, goodness, wisdom, and veracity, are all concerned in this great point. *Spectator*, No. 111.

The flórist, the planter, the gardener, the húsbandman, when they are only accomplishments to the man of fortune, are great reliefs to a country life, and many ways useful to those who are possesed of them. *Ibid.* No. 93.

Rule VI. When four members of a sentence, consisting of single words, succeed each other in a concluding series, a pause may, as in the former rule, divide them into two equal portions: but they are to be pronounced with exactly contrary inflections; that is, the two first must be pronounced according to Rule I. and the two last according to Rule II.

EXAMPLES.

There is something very engaging to the fancy as well as to our reason, in the treatise of metals, minerals, plants, and meteors. *Spectator*, No. 420.

An instance of the variety of inflection with which a series of four particulars is pronounced, and of the diversity of inflection which the series requires, as it is either commencing or concluding, will be greatly illustrated by the following example :

He who resigns the world, has no temptation to envy, hatred, malice, anger, but is in constant possession of a serene mind ; he who follows the pleasures of it, which are in their very nature disappointing, is in constant search of care, solicitude, remorse, and confusion. *Spectator*, No. 282.

The first series in this sentence being a commencing series, is pronounced as in rule V. ; and the last, as a concluding series, according to rule VI.

These rules might be carried to a much greater length ; but too nice an attention to them, in a long series, might not only be very difficult, but give an air of stiffness to the pronunciation, which would not be compensated by the propriety. It may be necessary, however, to observe, that in a long enumeration of particulars, it would not be improper to divide them into portions of three ; and if we are not reading extempore, as it may be called, this division of a series into portions of three ought to commence from the end of the series ; that if it is a commencing, we may pronounce the last portion as in Rule III. ; and if it is a concluding series, we may pronounce the last portion according to the observation annexed to Rule IV.

Rule VII. When a simple series extends to a considerable length, we may divide it into portions of three, beginning from the last : if it be a commencing series, pronounce the last three words according

to Rule III. ; and if it be a concluding series, pronounce them according to the observation added to Rule IV.

Commencing Series.

EXAMPLE.

Love, joy, peace ; long suffering, gentleness, goodness ; faith, meekness, temperance, are the fruits of the Spirit, and against such there is no law.

Concluding Series.

EXAMPLE.

But the fruit of the Spirit is love, joy, peace ; long suffering, gentleness, goodness ; faith, meekness, temperance :—Against such there is no law. *Galatians, chap.* v.

Commencing Series.

EXAMPLE.

Metaphors ; enigmas, mottos, parables ; fables, dreams, visions ; dramatick writings, burlesque, and all the methods of allusion, are comprehended in Mr. Locke's definition of wit, and Mr. Addison's short explanation of it.

Concluding Series.

EXAMPLE.

Mr. Locke's definition of wit, with this short explication, comprehends most of the species of wit ; as metaphors, enigmas, mottos, parables ; fables, dreams, visions ; dramatick writings, burlesque, and all the methods of allusion.
Spectator, No. 62.

If these observations should appear to have too much refinement, and to bestow more labour on these passages than is rewarded by the variety produced ; it must be remembered, that in forming a system, and pushing its principles to their remotest consequences,

—for the sake of shewing the extent of these governing principles, and giving an air of completeness and universality to the system adopted, it is often necessary to attend to particulars more curious than useful; if, however, we consider, that pronouncing these passages in a perfect monotone would be extremely disgusting, and that some general idea of the variety they are capable of, may at least give the ear a hint of a better pronunciation, it will not be thought useless that so much pains has been bestowed on this species of sentence. This consideration may encourage us to push our inquiries still farther into this laborious part of the subject; as those readers who are disgusted at it, may easily omit the perusal, and pass on to something more easy and agreeable.

Compound Series.

Preliminary Observation.

WHEN the members of a series consist of several words, or comprehend several distinct members of sentences, they are under somewhat different laws from those consisting of single words. In a single series the ear is chiefly consulted, and the inflections of voice are so arranged as to produce the greatest variety; but in a compound series the understanding takes the lead: For as a number of similar members of sentences in succession form a sort of climax in the sense, this climax can be no way pronounced so forcibly as by adopting the same inflection which is used for the strong emphasis; for, by this means, the sense is not only placed in a more distinct point of view, but the voice enabled to rise gradually upon every particular, and thus add to force an agreeable variety.

In pronouncing the compound series, the same rule may be given as in the simple series: Where the compound series commences, the falling inflection takes place on every member but the last; and when the series concludes, it may take place on every member except the last but one. It must be carefully noted, likewise, that the second member ought to be pronounced a little higher, and more forcibly than the first, the third than the second, and so on; for which purpose, if the members are numerous, it is evidently necessary to pronounce the first member in so low a tone as to admit of rising gradually on the same inflection to the last.

Rule I. When two commencing members of a sentence, each of which consists of more than a single word, are in succession, the first member must terminate with the falling, and the last with the rising inflection.

EXAMPLE.

Moderate èxercise, and habitual témperance, strengthen the constitution.

In this example, we find the first member, ending at *exercise*, pronounced with the falling, and the second, at *temperance*, pronounced with the rising inflection.

Rule II. When two successive members, each of which consists of more than a single word, conclude a sentence, the first member is to be pronounced with the rising, and the last with the falling inflection, or rather with the falling inflection in a lower tone of voice, called the concluding inflection. See Plate I. No. III. and IV. p. 83.

EXAMPLE.

Nothing tends more powerfully to strengthen the constitution than moderate éxercise and habitual tèmperance.

In this example, the first member, at *exercise*, is pronounced with the rising inflection, and the last, at *temperance*, with the concluding or falling inflection, without force, and in a lower tone of voice than the preceding words.

Rule III. When three members of a sentence, each of which consists of more than a single word, are in a commencing series, the first member must be pronounced with the falling inflection, the second with the same inflection, somewhat higher and more forcible, and the third with the rising inflection, as in the last member, Rule I.

EXAMPLES.

To advise the ignorant, relieve the needy, comfort the afflicted, are duties that fall in our way almost every day of our lives. *Spect.* No. 93.

In our country, a man seldom sets up for a poet, without attacking the reputation of all his brothers in the art. The ignorance of the moderns, the scribblers of the age, the decay of poetry, are the topicks of detraction with which he makes his entrance into the world. *Ibid.* No. 253.

As the genius of Milton was wonderfully turned to the sublime, his subject is the noblest that could have entered into the thoughts of man; every thing that is truly great and astonishing has a place in it; the whole system of the intellectual world, the chaos and the creation, heaven, earth, and hell, enter into the constitution of his poem. *Ibid.* No. 315.

Rule IV. When three members of a sentence, each of which consists of more than a single word, are in a concluding series, the falling inflection can only fall on the first member, and the two last are pronounced exactly like the two concluding members, Rule II.

EXAMPLES.

It was necessary for the world, that arts should be invented and improved, books written and transmitted to posterity, nations conquered and civilized. *Spectator*, No. 255.

All other arts of perpetuating our ideas, except writing or printing, continue but a short time: Statues can last but a few thousands of years, edifices fewer, and colours still fewer than edifices. *Ibid.* No. 166.

Our lives, says Seneca, are spent either in doing nothing at all, or in doing nothing to the purpose, or in doing nothing that we ought to do. *Spect.* No. 93.

If a man would know whether he is possessed of a taste for fine writing, I would have him read over the celebrated works of antiquity, and be very careful to observe whether he tastes the distinguishing perfections, or, if I may be allowed to call them so, the specifick qualities of the author he peruses; whether he is particularly pleased with Livy for his manner of telling a story; with Sallust, for his entering into those internal principles of action which arise from the characters and manners of the persons he describes; or with Tacitus, for his displaying those outward motives of safety and interest, which gave birth to the whole series of transactions which he relates.
Ibid. No. 409.

It may here be necessary to observe, that if we doubt of the inflections that are to be given to a very compound series, the best way to discover them will be to reduce the series to a few words, and then the proper inflections will be very perceptible. Suppose, for instance, we contract the series in the last example to its radical words, which, for example sake, let us suppose to be these—*whether he is pleased with Livy for his story, Sallust for his characters, or Tacitus for his motives:* we shall find, by this trial, the same radical pronunciation proper both for the original and the abridgment.

Rule V. When four members of a sentence, each of which consists of more than a single word, are in a commencing series, the three first are to be pronounced with the falling inflection.

EXAMPLE.

Labour or exercise ferments the humours, casts them into their proper channels, throws off redundancies, and helps nature

in those secret distribútions, without which the body cannot subsist in its vigour, nor the soul act with cheerfulness.

Spectator, No. 115.

Rule VI. When four members of a sentence, each of which consists of more than a single word, follow in a concluding series, the two first members only can have the falling inflection, and the two last are to be pronounced like the two concluding members, Rule II.

EXAMPLE.

Notwithstanding all the pains which Cicero took in the education of his son, history informs us, that young Marcus proved a mere blockhead; and that Nature (who, it seems, was even with the son for her prodigality to the father) rendered him incapable of improving by all the rules of èloquence, the precepts of philòsophy, his own endeavours, and the most refined conversation in Athens. *Spectator*, No. 307.

Rule VII. When five members of a sentence, each of which contains more than a single word, follow in a commencing series, the four first may be pronounced with the falling inflection; each member rising above the preceding one, and the last as in Rule I.

EXAMPLES.

The descriptive part of this allegory is likewise very strong and full of sublime ideas. The figure of death, the regal crown upon his hèad, his menace of Sàtan, his advancing to the còmbat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this king of tèrrours. *Spectator*, No. 310.

Aristotle observes, that the fable of an epick poem should abound in circumstances that are both credible and astonishing: Milton's fable is a master-piece of this nature; as the war in hèaven, the condition of the fallen àngels, the state of ìnnocence, the temptation of the sèrpent, and the fall of mán, though they are very astonishing in themselves, are not only credible but actual points of faith. *Spectator*, No. 315.

Rule VIII. When five members of a sentence, each of which contains more than a single word, follow in a concluding series, the three first may be pronounced with the falling inflection, and the two last with the rising and falling inflection, as in Rule II.

EXAMPLES.

Though we seem grieved at the shortness of life in general, we are wishing every period of it at an end. The minor longs to be at age, then to be a man of business, then to make up an estate, then to arrive at honours, then to retire.

Spectator, No. 93.

There is no blessing of life comparable to the enjoyment of a discreet and virtuous friend. It eases and unloads the mind, clears and improves the understanding, engenders thoughts and knowledge, animates virtue and good resolutions, and finds employment for the most vacant hours of life. *Spect.* No. 93.

The devout man does not only believe but feels there is a Deity; he has actual sensations of him; his experience concurs with his reason; he sees him more and more in all his intercourses with him, and even in this life almost loses his faith in conviction. *Ibid.* No. 465.

Rule IX. When six members of a sentence, each of which contains more than a single word, follow in a commencing series, the first five may be pronounced with the falling inflection, every member rising above the preceding one, and the two last members as in Rule II.

EXAMPLES.

That a man, to whom he was, in a great measure, beholden for his crown, and even for his life; a man to whom, by every honour and favour, he had endeavoured to express his gratitude; whose brother, the earl of Derby, was his own father-in-law; to whom he had even committed the trust of his person, by creating him lord chamberlain; that a man, enjoying his full confidence and affection; not actuated by any motive of

discontent or apprehénsion; that this man should engage in a conspiracy against him, he deemed absolutely false and incrèdible. *Hume's Hist. of England, Vol. I.* p. 363.

I would fain ask one of those bigoted infidels, supposing all the great points of atheism as the casual or eternal formation of the wòrld, the materiality of a thinking sùbstance, the mortality of the sòul, the fortuitous organization of the bòdy, the motions and gravitation of màtter, with the like particulars, were laid together, and formed into a kind of creed, according to the opinions of the most celebrated átheists; I say, supposing such a creed as this were formed, and imposed upon any one people in the world, whether it would not require an infinitely greater measure of faith than any set of articles which they so violently oppose. *Spectator*, No. 168.

Under this rule may be placed that grand and terrible adjuration of Macbeth:

I conjure you by that which you profess
(Howe'er you come to know it) answer me;
Though you untie the winds and let them fight
Against the chùrches; though the yesty waves
Confound and swallow navigàtion up;
Though bladed corn be lodg'd and trees blown dòwn;
Though castles topple on their warder's hèads;
Though palaces and pyramids do slope
Their heads to their foundàtions; though the treasure
Of nature's germins tumble altogèther,
Ev'n till destruction sícken, answer me
To what I ask you.

Where, by placing the falling inflection, without dropping the voice, on each particular, and giving this inflection a degree of emphasis, increasing from the first member to the sixth, we shall find the whole climax wonderfully enforced and diversified: this was the method approved and practised by the inimitable Mr. Garrick; and though it is possible that a very good actor may vary in some particulars from this rule, and yet pronounce the whole agreeably, it may with confidence be asserted that no actor *can* pro-

nounce this passage to so much advantage as by adopting the inflections laid down in this rule.

Rule X. When six members of a sentence, each of which consists of more than a single word, succeed each other in a concluding series, the four first may be pronounced with the falling inflection, each member ascending above the preceding, and the two last as in Rule II.

EXAMPLE.

For if we interpret the Spectator's words in their literal meaning, we must suppose that women of the first quality used to pass away whole mornings at a pùppet-show; that they attested their principles by pàtches; that an audience would sit out an evening to hear a dramatick performance, written in a language which they did not understand; that chairs and flower pots were introduced as actors on the British stage; that a promiscuous assembly of men and women were allowed to meet at midnight in masks within the verge of the còurt, with may improbabilities of the like nature. *Spectator*, No. 102.

Rule XI. When seven or more members of a sentence, each of which consists of more than a single word, succeed each other in a commencing series, all but the last member may be pronounced with the falling inflection, each succeeding member rising above that which precedes it, and the two last members as in Rule I.

EXAMPLE.

Nature has laid out all her art in beautifying the face; she has touched it with vermìlion; planted in it a double row of ìvory: made it the seat of smiles and blùshes; lighted it up and enlivened it with the brightness of the èyes; hung it on each side with curious organs of sènse; given it airs and graces that cannot be described; and surrounded it with such a flowing shade of hair, as sets all its beauties in the most agreeable light. *Spectator*, No. 98.

Series of Serieses.

Preliminary Observation.

WHEN the members of a series, either from their similitude or contrariety to each other, fall into pairs or triplets; these pairs or triplets, considered as whole members, are pronounced according to the rules respecting those members of a series that consist of more than a single word; but the parts of which these members are composed, if consisting of single words, are pronounced according to those rules which relate to those members that consist of single words, as far as their subordination to the whole series of members will permit. Hence arises,

Rule I. When several members of a sentence, consisting of distinct portions of similar or opposite words in a series, follow in succession, they must be pronounced singly, according to the number of members in each portion, and together, according to the number of portions in the whole sentence, that the whole may form one related compound series.

EXAMPLES.

The soul consists of many faculties, as the understànding and the wíll, with all the senses both inward and òutward; or, to speak more philosophically, the soul can exert herself in many different ways of action: she can understánd, wíll, imàgine; sée, and hèar; lòve, and discóurse; and apply herself to many other like exercises of different kinds and nàtures.

Spectator, No. 600.

The first portion of this series of serieses, *she can, understand, will, imagine*, as it contains one complete portion, may be considered as a concluding series; and as it forms but one portion of a greater series, it may be considered as a commencing one, and must be pronounced in subserviency to it; that is,

the first and second word must have the rising, and the last the falling inflection, but without dropping the voice. The next portion must be pronounced in a similar manner; that is, the first word with the rising, and the last with the falling inflection, with the voice a little higher and more forcible on the word *hear* than on the word *imagine:* the next portion, being the last but one, alters its inflections; the first word having the falling and the last the rising inflection, agreeably to the rule laid down in the preliminary observation to the Compound Series.

On the other hand, those evil spirits, who, by long custom, have contracted in the body habits of lúst and sensuàlity; málice and revènge; an aversion to every thing that is gòod, jùst, and láudable, are naturally seasoned, and prepared for pain and misery. *Spectator*, No. 447.

As this is a commencing series of serieses, the last member but one of the second series may be pronounced with the falling inflection at *revenge:* and as the last member has a series of three single words, they come under Rule III. of the Simple Commencing Series.

The condition, spéech, and behaviour of the dying pàrents; with the àge, innocence, and distress of the chíldren, are set forth in such tender circumstances, that it is impossible for a reader of common humanity not to be affected with them. *Spectator*, No. 85.

These two serieses, containing three members each, and not concluding the sentence, may be considered as a concluding and commencing series of three single members each, and pronounced as in Rule III. of the Simple Series.

His (Satan's) príde, énvy, and revènge; òbstinacy, despàir, and impénitence, are all of them very artfully interwoven. *Spectator*, No. 303.

Here are two distinct serieses of three members, each of which must be pronounced exactly like the last example, that is, like the concluding and commencing series of three, Rule III. of the Simple Series.

The man who lives under an habitual sense of the divine presence, keeps up a perpetual cheerfulness of temper, and enjoys every moment the satisfaction of thinking himself in company with his dearest and best of friends. He no sooner steps out of the world, but his heart burns with devòtion, swells with hòpe, and triumphs in the consciousness of that presence which every where surróunds him; or on the contrary pours out its fèars, its sòrrows, its apprehénsions, to the great Supporter of its exìstence. *Spectator*, No. 93.

This sentence may be considered as a sentence consisting of two commencing serieses, both of which may be pronounced according to Rule III. Compound Series.

How many instances have we (in the fair sex) of chástity, fidélity, devòtion? How many ladies distinguish themselves by the education of their chíldren, care of their fámilies, and love of their hùsbands: which are the great atchievements of woman kind; as the making of war, the carrying on of tràffick, the administration of jústice, are those by which men grow famous and get themselves a nàme? *Spectator*, No. 78.

The several serieses in this passage may be considered as forming one complete observation: the first is a concluding series of three, and may be pronounced as the concluding series, Rule IV. in every member but the last, which being the first step of the series of serieses, instead of the concluding inflection, adopts the falling inflection only. The next series may be pronounced in the same manner as the former, with this difference only, the last member, being the second step of the series of serieses, ought to have the falling inflection a little higher on *husbands* than it was on *devotion* in the first series. The

last series has its three members pronounced exactly like the commencing series, Rule III.; and thus every series is pronounced, both according to its own particular analogy, and that of the three taken together.

For I am persuaded, that neither déath, nor life; nor ángels, nor principalities, nor powers; nor things présent, nor things to come;

Nor heíght, nor dépth; nor any other créature, shall be able to separate us from the love of God, which is in Christ Jesus our Lòrd. *Romans, ch.* viii. *ver.* 38, 39.

Upon the first view of this passage, we find it naturally falls into certain distinct portions of similar or opposite words. These portions seem to be five in number; the first containing two members, *death, life;* the second containing three members, *angels, principalities, powers;* the third two, *things present, things to come;* the fourth two, *height, depth;* the fifth one, *any other creature:* these members, if pronounced at random, and without relation to that order in which they are placed by the sacred writer, lose half their beauty and effect; but if each member is pronounced with an inflection of voice that corresponds to its situation in the sentence, the whole series becomes the most striking and beautiful climax imaginable.

In order, then, to pronounce this passage properly, it is presumed that there ought to be a gradation of force from the first portion to the last; and that this force may have the greater variety, each portion ought to be accompanied with a gradation of voice from low to high; that each portion also should continue distinct, every portion but the last should be pronounced as a simple concluding series, with the falling inflection on the last member, enforcing, and not dropping the voice; the last member, according to the general rule, must have the rising inflection; and in

this manner of pronouncing it, the whole sentence has its greatest possible force, beauty, and variety.

From the examples which have been adduced, we have seen in how many instances the force, variety and harmony of a sentence have been improved by a proper use of the falling inflection. The series in particular is indebted to this inflection for its greatest force and beauty. But it is necessary to observe, that this inflection is not equally adapted to the pronunciation of every series: where force, precision, or distinction is necessary, this inflection very happily expresses the sense of the sentence, and forms an agreeable climax of sound to the ear; but where the sense of the sentence does not require this force, precision, or distinction, (which is but seldom the case,) where the sentence commences with a conditional or suppositive conjunction, or where the language is plaintive and poetical, the falling inflection seems less suitable than the rising: this will be better perceived by a few examples.

EXAMPLE.

Seeing then that the soul has many different fáculties, or in other words, many different ways of ácting; that it can be intensely pleased or made happy by áll these different faculties or ways of acting; that it may be endowed with several latent faculties, which it is not at present in a condition to exért; that we cannot believe the soul is endowed with any faculty which is of no úse to it; that whenever any one of these faculties is transcendently pleased, the soul is in a state of háppiness; and in the last place, considering that the happiness of another world is to be the happiness of the whole mán; who can question but that there is an infinite variety in those pleasures we are spéaking of; and that this fulness of joy will be made up of all those pleasures which the nature of the soul is capable of receiving? *Spect.* No. 600.

As the fourth member of this sentence, from its very nature, requires the rising inflection, and as the whole series is constructed on the suppositive con-

junction *seeing*; every particular member of it seems necessarily to require the rising inflection: for it may be observed as a pretty general rule, that where a conditional or a suppositive conjunction commences the series, if there is nothing particularly emphatical in it, the rising inflection on each particular of the series is preferable to the falling, especially if the language be plaintive and tender.

EXAMPLE.

When the gay and smiling aspect of things has begun to leave the passages to a man's heart thus thoughtlessly unguárded; when kind and caressing looks of every object without, that can flatter his senses, has conspired with the enemy within, to betray him and put him off his defénce; when musick likewise hath lent her aid, and tried her power upon the pássions; when the voice of singing men, and the voice of singing women, with the sound of the viol and the lute, have broke in upon his soul, and in some tender notes have touched the secret springs of rápture,—that moment let us dissect and look into his heart;—see how vain, how wéak, how émpty a thing it is!

Sterne's Sermon on the House of Mourning, &c.

In this example, the plaintive tone which the whole sentence requires, gives it an air of poetry, and makes the falling inflection too harsh to terminate the several particulars; for it may be observed in pausing, that a series of particulars are as seldom to be pronounced with the falling inflection in poetry, as they are for the most part to be so pronounced in prose. The reason of this, perhaps, may be, that, as poetry assumes so often the ornamental and the plaintive, where a distinct and emphatick enumeration is not so much the object as a noble or a tender one; that expression which gives the idea of force and familiarity is not so suitable to poetry as to prose: as a confirmation of this we may observe, that when poetry becomes either forceful or familiar, the falling inflection is then properly adopted in the pronunciation of the series.

EXAMPLE.

Love in these labyrinths his slaves detains,
And mighty hearts are held in slender chains ;
With hairy springes we the birds betray,
Slight lines of hair surprise the finny prey ;
Fair tresses, man's imperial race ensnare,
And beauty draws us with a single hair.

Rape of the Lock, Canto ii. *ver.* 23.

Here the emphasis on each particular requires the first and second to be pronounced with the falling inflection, as in Rule VI. of the Compound Series.

But rhyming poetry so seldom admits of this inflection in the series, that the general rule is for a contrary pronunciation.

EXAMPLE.

So when the faithful pencil has design'd
Some bright idea of the master's mind,
Where a new world leaps out at his command,
And ready nature waits upon his hand ;
When the ripe colours soften and unite,
And sweetly melt into just shade and light ;
When mellowing years their full perfection give,
And each bold figure just begins to live ;
The treacherous colours the fair art betray,
And all the bright creation fades away.

Pope's Essay on Crit. ver. 484.

In this example we find every particular, except the last but one (where the sentence begins to grow emphatical,) adopt the rising inflection, as more agreeable to the pathetick tenor of the passage than the falling ; and it may be observed, that there are few passages of this sort in rhyming poetry, of the pathetick or ornamental kind, which do not necessarily require the same inflection.

Thus no objection to the utility of these long laboured rules has been dissembled. In subjects of this nature

something must always be left to the taste and judgment of the reader; but the author flatters himself, if any thing like a general rule is discovered in a point supposed to be without all rule, that something at least is added to the common stock of knowledge, which may in practise be attended with advantage.

What the bishop of London says of improvements in grammar, may, with the greatest propriety, be applied to this part of elocution. "A system of this "kind," says this learned and ingenious writer, "arising from the collection and arrangement of a multitude of minute particulars, which often elude the "most careful search, and sometimes escape observation when they are most obvious, must always "stand in need of improvement: it is, indeed, the "necessary condition of every work of human art or "science, small as well as great, to advance towards "perfection by slow degrees: by an approximation, "which, though it may still carry it forward, yet "will certainly never bring it to the point to which it "tends."

Dr. Lowth's Preface to his Grammar.

The Final Pause or Period.

WHEN a sentence is so far perfectly finished, as not to be connected in construction with the following sentence, it is marked with a period. This point is in general so well understood, that few grammarians have thought it necessary to give an express example of it; though there are none who have inquired into punctuation who do not know, that in loose sentences the period is frequently confounded with the colon. But though the tone, with which we conclude a sentence, is generally well understood, we cannot be too careful in pronunciation to distin-

guish it as much as possible from that member of a sentence, which contains perfect sense, and is not necessarily connected with what follows. Such a member, which may not be improperly called a *sententiola*, or little sentence, requires the falling inflection, but in a higher tone than the preceding words; as if we had only finished a part of what we had to say, while the period requires the falling inflection in a lower tone, as if we had nothing more to add. But this final tone does not only lower the last word; it has the same influence on those which more immediately precede the last; so that the cadence is prepared by a gradual fall upon the concluding words; every word in the latter part of a sentence sliding gently lower till the voice drops upon the last. See this more clearly explained, Plates I. and II. This will more evidently appear upon repeating the following sentence:

EXAMPLE.

As the word taste arises very often in conversation, I shall endeavour to give some account of it, and to lay down rules how we may know whether we are possessed of it, and how we may acquire that fine taste in writing which is so much talked of among the polite world. *Spectator*, No. 407.

We find perfect sense formed at the words *account of it*, and *possessed of it;* but as they do not conclude the sentence, these words, if they adopt the falling inflection, must be pronounced in a higher tone than the rest; while in the last member, not only the word *world* is pronounced lower than the rest, but the whole member falls gradually into the cadence, *which is so much talked of among the polite world.* And here it will be absolutely necessary to observe, that though the period generally requires the falling inflection, every period does not necessarily adopt this inflection in the same tone of voice; if sentences

are intimately connected in sense, though the grammatical structure of each may be independent on the other, they may not improperly be considered as so many small sentences making one large one, and thus requiring a pronunciation correspondent to their logical dependence on each other: hence it may be laid down as a general rule; that a series of periods in regular succession are to be pronounced as every other series: that is, if they follow each other regularly as parts of the same observation, they are to be pronounced as parts, and not as wholes.

EXAMPLES.

Some men cannot discern between a noble and a mean action. Others are apt to attribute them to some false end or intention, and others purposely misrepresent or put a wrong interpretation on them. *Spect.* No. 255.

Though the first part of this passage is marked with a period in all the editions of the Spectator I have seen, nothing can be plainer than that it ought to be pronounced as the first member of the concluding series of three compound members. See article *Compound Series*, Rule IV.

Thus although the whole of life is allowed by every one to be short, the several divisions of it appear long and tedious. We are for lengthening our span in general, but would fain contract the parts of which it is composed. The usurer would be very well satisfied to have all the time annihilated, that lies between the present moment and next quarter-day. The politician would be contented to lose three years in his life, could he place things in the posture, which he fancies they will stand in, after such a revolution of time. The lover would be glad to strike out of his existence all the moments that are to pass away before the happy meeting. Thus as fast as our time runs, we should be very glad in most part of our lives, that it ran much faster than it does *Spectator*, No. 93.

Though here are no less than six periods in this passage, and every one of them requires the falling

inflection, yet every one of them ought to be pronounced in a somewhat different pitch of voice from the other; and for this purpose they may be considered as a concluding series of compound members; the last period of which must conclude with a lower tone of voice than the preceding, that there may be a gradation. See *Compound Series*, Rule IV.

To these observations this may be subjoined, that the period, though generally, does not always, require the falling inflection and a lower tone of voice. The first and most general exception to the rule is the following:

Exception I.

When a sentence concludes an antithesis, the first branch of which requires the strong emphasis, and therefore demands the falling inflection; the second branch requires the weak emphasis, and rising inflection: and, consequently, if this latter branch of the antithesis finish the sentence, it must finish without dropping the voice, that the inflections on the opposite parts of the antithesis may be different. See *Emphasis*.

EXAMPLES.

If we have no regard for our ówn character, we ought to have some regard for the character of óthers.

If content cannot remòve the disquietudes of mankind, it will at least allèviate them.

I would have your papers consist also of all things which may be necessary or useful to any part of society; and the mechanick arts should have their place as well as the líberal.

Spectator, No. 428.

In the first of these examples, a concession is made in the strongest terms in the supposition, for the sake of strengthening the assertion in the conclusion, and

therefore neither can be pronounced with due force but by giving *own* the falling and *others* the rising inflection. There is almost the same necessity for the same order of inflections on *remove* and *alleviate* in the second example; and the third would be more forcibly pronounced with the falling inflection on *mechanick arts*, and the rising on *liberal*, unless it were to conclude a paragraph or branch of a subject; for in this case, if the sense does not necessarily require the rising inflection, the ear will always expect the falling. See *Penultimate Member.*

To this Exception may be added another, which forms a rule of very great extent; and that is, where the last member of a sentence is a negative, in opposition to some affirmative, either expressed or understood; but this rule is so allied to emphasis, that the reader is referred to that article, where he will find it fully explained and illustrated.

Interrogation.

"But besides the points which mark the pauses in "discourse," says Dr. Lowth, "there are others "which denote a different modulation of the voice "in correspondence with the sense. The interroga- "tion and exclamation points," says the learned bishop, "are sufficiently explained by their names; they "are indeterminate as to their quantity or time, and "may be equivalent in that respect to a semicolon, a "colon, or a period, as the sense requires; they "mark an elevation of voice." This is, perhaps, as just an account of these points as could have been given in so few words; but, like every general rule that has been hitherto given, leaves us in a thousand difficulties when we would reduce it to practice. Whatever may be the variety of time we annex to

the interrogation, certain it is, that there is no circumstance in reading or speaking which admits of a greater variety of tone; a question may imply so many different degrees of doubt, and is liable to so many alterations from a diversity of intention in the speaker, that I shall at present content myself with pointing out a few of the most obvious; and endeavour to distinguish and reduce them to certain classes, that they may be applied to particular examples, and rendered useful.

The most obvious distinction between interrogative and other sentences is, that as, in other sentences, the substantive or pronoun precedes the verb it governs, in an interrogative sentence, the verb, either auxiliary or principal, ought always to precede either the substantive or pronoun. Thus, when I speak declaratively, I say *I am going to còllege;* but when I speak interrogatively, I say, *Are you going to cól-lege?* where we may observe, that in the declarative and interrogative sentences, the pronoun and the verb hold different places.

This inversion of the common order of the words in composition is accompanied by a similar inversion of the inflection of voice in pronunciation; for as the common order of inflections in a declarative sentence, is that of placing the rising inflection towards the middle, and the falling at the end, as in the first example; the interrogation inverts this order, and uses the falling inflection of voice in the middle of the sentence, and the rising on the last word, as in the last example: this peculiarity, however, does not extend to every species of interrogation; and interrogative sentences are, in reality, so frequently to be pronounced like declarative sentences, it is scarcely any wonder that those who do not attend to the delicacies of reading should never use the rising inflection of the voice on any question: but such force, spirit, and variety, is thrown into a discourse by such

an alteration of the voice as the question affords, that those who have the least desire to read well, ought never to neglect so favourable an opportunity: a question terminating with the rising inflection of voice at once breaks the chain of discourse, grown heavy by its length, rouses the auditor from the languor of attending to a continued series of argument, and excites fresh attention by the shortness, briskness, and novelty of the address: and if the greatest masters of composition have thought it necessary to throw in questions to enliven and enforce their harangues, those who have the least taste for the delivery of them find it as necessary to attend to the peculiarity of voice this figure requires when they read.

This inflection of voice, however, which distinguishes the interrogation, seems entirely confined to those questions which are formed without the interrogative pronouns or adverbs. When a question commences with one of these, it has invariably the same inflection as the declarative sentence, unless we have either not heard, or mistaken an answer just given us; for in that case, the emphasis is placed upon the interrogative word; and the voice elevated by the rising inflection on the end of the sentence. Thus, if we say simply, *When do you go to còllege?* the word *college* has the falling inflection, and the voice is no more elevated than if, being acquainted with the time, we should say, *At that time I find you go to còllege:* but if we have mistaken the answer that has been given us concerning the time, we say, *Whén do you go to college?* we lay a considerable stress upon the word *when*, and suspend the voice with the rising inflection to the end of the sentence.

Again; if we ask a question without previous conversation, or reference to any thing that has passed, if we do not use the interrogative words, we infallibly use the rising inflection, and elevate the voice on the

end of the question; thus we meet, and say, *Are you going to cóllege?*—if we have the least eagerness for information, the voice is elevated and supended with the rising inflection on the last word; but if the person we speak to, either does not hear, or else mistakes what we say, so as to make it necessary to repeat the question, we then adopt the falling inflection on the last word, and, giving it some degree of emphasis, say, *Are you going to còllege?* with the same inflection of voice, and in nearly the same tone, with which we should say simply, *You are now going to còllege;* with this difference only, that in the latter case the voice falls into a lower tone, and in the former seems to rest in the tone of the sentence, somewhat louder, perhaps, but with exactly the same falling inflection as the latter, and entirely different from that upward turn of voice which distinguishes the first question.

Thus we find the immediate repetition of the same question requires a different inflection of voice according to its form. When we ask a question commencing with an interrogative word, we use the falling inflection on the last word; as, *When do you go to còllege?* When, from a mistake of the answer about the time, we repeat this question, we use the rising inflection of voice, and elevate it to the end; as, *Whén do you go to còllege?* On the contrary, when we first ask a question without the interrogative word, we use the rising inflection, and raise the voice on the last word; as, *Are you going to cóllege?* and when we repeat the question, we use the falling inflection of voice on the last word; and though we may pronounce the last word louder than the rest, we do not use the rising inflection as in the former case but the falling; as, *I say, are you going to còllege?*

But such is the variety of this species of sentence, that a question may be asked without either the interrogative words, or an inversion of the arrangement,

or the rising inflection of voice on the last word: for instead of saying, *Do you intend to read that bóok?* with the rising inflection on the word *book*, we may, with the same expectation of an answer, use the same inflection on the same word and say, *You intend to read that bóok?*—Both sentences will be equally interrogatory, though the last seems distinguished from the first, by implying less doubt of what we ask; for when we say, *You intend to read that bóok?* with the rising inflection on the word *book*, we have not so much doubt about the reading of it as when we say, *Do you intend to read that bóok?* with the same inflection on the same word: and accordingly we find the voice more elevated at the end of the question where there is more doubt implied; and where the doubt is small, the voice is less elevated at the end; though, in both cases, the same kind of inflection is inviolably preserved; for the question—*You intend to read that bóok?* with the rising inflection on the word *book*, is equivalent to the interrogative affirmation; *I suppose you intend to read that bóok?* both of which we find naturally terminate in a suspension of voice, as if an ellipsis had been made, and part of the question omitted; for these questions end in exactly the same inflection of voice which the same words would have in the question at length—*You intend to read that bóok, dó you not?*—that is, in the suspension of voice called the rising inflection, similar to that usually marked by the comma. Not but this very phrase, *You intend to read that bòok*, pronounced with the falling inflection on the last word like a declarative sentence, might have the import of a question, if attended with such circumstances as implied a doubt in the speaker and required an answer from the hearer: though this mode of speaking would, perhaps, imply the least degree of doubt possible, yet as some degree of doubt might be implied, it must necessarily be classed with the interrogation.

Having premised these observations, it may be necessary to take notice, that with respect to pronunciation, all questions may be divided into two classes; namely, into such as are formed by the interrogative pronouns or adverbs, and into such as are formed only by an inversion of the common arrangement of the words: the first, with respect to inflection of voice, except in the cases already mentioned, may be considered as purely declarative; and like declarative sentences they require the falling inflection at the end: and the last, with some few exceptions, require the rising inflection of voice on the last word; and it is this rising inflection at the end which distinguishes them from almost every other species of sentence. Of both these in their order.

The Question with the Interrogative Words.

Rule I. When an interrogative sentence commences with any of the interrogative pronouns or adverbs, with respect to inflection, elevation, or depression of voice, it is pronounced exactly like a declarative sentence.

EXAMPLES.

How can he exalt his thoughts to any thing great and noble, who only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever? *Spectator*, No. 210.

As an illustration of the rule we need only alter two or three of the words to reduce it to a declarative sentence; and we shall find the inflection, elevation, and depression of voice on every part of it the same.

He cannot exalt his thoughts to any thing great or noble, because he only believes that after a short turn on the stage of this world, he is to sink into oblivion, and to lose his consciousness for ever.

Here we perceive, that the two sentences, though one is an interrogation, and the other a declaration, end both with the same inflection of voice, and *that* the falling inflection; but if we convert these words into an interrogation, by leaving out the interrogative word, we shall soon perceive the difference.

Can he exalt his thoughts to any thing great or noble, who only believes that after a short turn on the stage of this world he is to sink into oblivion and to lose his consciousness for ever?

In pronouncing this sentence with propriety we find the voice slide upwards on the last words, contrary to the inflection it takes in the two former examples. If grammarians, therefore, by the elevation of voice, which they attribute to the question, mean the rising inflection, their rule with some few exceptions, is true only of questions formed without the interrogative words; for the others, though they may have a force and loudness on the last words, if they happen to be emphatical, have no more of that distinctive inflection which is peculiar to the former kind of interrogation, than if they were no questions at all. Let us take another example: *Why should not a female character be as ridiculous in a man, as a male character in one of the female sex?* Here the voice is no more elevated at the end than if I were to say, *A female character is just as ridiculous in a man as a male character in one of the female sex:* but if I say, *Is not a female character as ridiculous in a man as a male character in one of the female sex?* Here not only the emphasis, but the rising inflection, is on the last words; essentially different from the inflec-

tion on these words in the first question, *Why should not a female character be as ridiculous in a man, as a male character in one of the female sex?* We may presume, therefore, that it is the emphasis, with which these questions sometimes terminate, that has led the generality of grammarians to conclude, that all questions terminate in an elevation of voice, and so to confound that essential difference there is between a question formed with and without the interrogative words.

Rule II. Interrogative sentences commencing with interrogative words, and consisting of members in a series depending necessarily on each other for sense, are to be pronounced as a series of members, of the same kind, in a declarative sentence.

EXAMPLES.

From whence can he produce such cogent exhortations to the practice of every virtue, such ardent excitements to piety and devotion, and such assistance to attain them, as those which are to be met with throughout every page of these inimitable writings? *Jenyns's View of the Internal Evid.* p. 41.

Where, amidst the dark clouds of pagan philosophy, can he shew us such a clear prospect of a future state, the immortality of the soul, the resurrection of the dead, and the general judgment, as in St. Paul's first Epistle to the Corinthians?
Ibid. p. 40.

But to consider the Paradise Lost only as it regards our present subject; what can be conceived greater than the battle of angels, the majesty of Messiah, the stature and behaviour of Satan and his peers? what more beautiful than Pandæmonium, Paradise, Heaven, Angels, Adam, and Eve? what more strange than the creation of the world the several metamorphoses of the fallen angels, and the surprising adventures their leader meets with in his search after paradise?
Spectator, No. 418.

In these sentences we find exactly the same pauses and inflections of voice take place as in the differ-

ent series of declarative sentences; that is, the first example is to be pronounced as in Rule III. of the Compound Series, p. 123; the second as in Rule V. p. 124; and the last example, being a Series of Serieses, must be pronounced according to the rules laid down under that article, p. 129.

But the question, which in reading and speaking produces the greatest force and variety, is that which is formed without the interrogative words.

The Question without the Interrogative Words.

Rule I. When interrogative sentences are formed without the interrogative words, the last word must have the rising inflection. If there be an emphatical word in the last member, followed by several words depending on it, which conclude the sentence, both the emphatical word and the concluding words are to be pronounced with the rising inflection: thus the words *making one*, and *cause of the shipwreck*, in the two following examples, have all the rising inflection.

EXAMPLES.

Would it not employ a beau prettily enough if, instead of eternally playing with his snuff-box, he spent some part of his time in máking one? *Spectator*, No. 43.

If the owner of a vessel had fitted it out with every thing necessary and provided to the utmost of his power, against the dangers of the sea, and that a storm should afterwards arise and break the masts, would any one in that case accuse him of being the cáuse of the shipwreck?

Demosthenes on the Crown. Rollin.

In these examples, we find, that, however variously the voice may employ itself on the rest of the sentence, the concluding words in the last member must necessarily be suspended with the rising inflec-

tion: the only exception to this rule is, when these interrogative sentences are connected by the disjunctive *or*; for in that case the sentence or sentences that succeed the conjunction are pronounced as if they were formed by the interrogative words, or were merely declarative.

Rule II. When interrogative sentences, connected by the disjunctive *or*, succeed each other, the first ends with the rising and the rest with the falling inflection.

EXAMPLES.

Shall we in your person crówn the author of the publick calamities, or shall we destròy him?

Æschines on the Crown. Rollin.

Is the góodness, or wìsdom of the divine Being, more manifested in this his proceeding? *Spect.* No. 519.

But should these credulous infidels after all be in the right, and this pretended revelation be all a fable, from believing it what harm could ensue? Would it render princes more tyrannical, or subjects more ungóvernable? The rich more insolent, or the poor more disórderly?—Would it make worse parents or chíldren; husbands or wíves; masters or sérvants; friends or néighbours; *or* would it not make men more virtuous, and, consequently, more happy in èvery situation?

Jenyns's View of the internal Evidence, p. 107.

In the two former of these examples, we find the disjunctive *or* necessarily direct the voice in the last member of each to the falling inflection; and in the third example, we have not only an instance of the diversity of voice on the several questions according to their form, but an illustration of the exception formed by the conjunctive *or*; for in the former part of this passage, where it is used conjunctively, it does not occasion any more alteration of the voice on the word *ensue* than any other conjunctive word; but when used disjunctively, as in the last member of the question commencing at—*or would it not make*

men more virtuous, &c.—we find it very properly change the tone of voice from the interrogative to the declarative ; that is, from the rising to the falling inflection.

Rule III. Interrogative sentences without interrogative words, when consisting of a variety of members necessarily depending on each other for sense, admit of every tone, pause, and inflection of voice, common to other sentences, provided the last member, on which the whole question depends, has that peculiar elevation and inflection of voice which distinguishes this species of interrogation.

EXAMPLE.

But can we believe a thinking being, that is in a perpetual progress of improvements, and travelling on from perfection to perfection, after having just looked abroad into the works of its Creator, and made a few discoveries of his infinite goodness, wisdom, and power, must perish at her first setting out, and in the very beginning of her inquiries ?

Spectator, No. 111.

In reading this passage we shall find, that placing the falling inflection without dropping the voice on the words *improvements* and *Creator*, will not only prevent the monotony which is apt to arise from too long a suspension of the voice, but enforce the sense by enumerating, as it were, the several particulars of which the question consists.

EXAMPLE.

Do you think that Themistocles, and the heroes who were killed in the battles of Marathon and Platèa ; do you think the very tombs of your ancestors will not send forth groans, if you crown a man, who, by his own confession, has been for ever conspiring with barbarians to ruin Gréece ?

Æschines on the Crown. Rollin.

This passage will be rendered much more forcible and harmonious, if, instead of suspending the

voice throughout, we make use of the falling inflection, without dropping the voice on the words *Platea* and *confession.*

Rule IV. Interrogative sentences, formed without the interrogative words, and consisting of members in a series, which form perfect sense as they proceed, must have every member terminate with the inflection of voice peculiar to this species of interrogation.

EXAMPLES.

And with regard to the unhappy Lacedæmonians, what calamities have not befallen them for taking only a small part of the spoils of the temple? they who formerly assumed a superiority over Greece, are they not now going to send ambassadors to Alexander's court, to bear the name of hostages in his train, to become a spectacle of misery, to bow the knee before the monarch, submit themselves and their country to his mercy, and receive such laws as a conqueror—a conqueror they attacked first, shall think fit to prescribe them?

Æschines on the Crown. Rollin.

It need scarcely be observed, that, in order to prevent the monotony to which this passage is very liable in reading, we ought to begin the first question as soft as possible, that the voice may pronounce them all with an increasing force to the last.

But did you, O—(what title shall I give you!) did you betray the least shadow of displeasure against me, when I broke the chords of that harmony in your presence, and dispossessed the commonwealth of the advantages of that confederacy, which you magnify so much with the loudest strains of your theatrical voice? did you ascend the rostrum? did you denounce, or once explain those crimes, with which you are now pleased to charge me?

Demosthenes on the Crown. Rollin.

In this and the preceding sentence, we shall find the ear relieved, and the sense greatly enforced, by placing the falling inflection with emphasis in a high tone of voice on the words *conqueror, first,* and *explain,* according to Rule III.

Would an infinitely wise Being make such glorious beings for so mean a purpose? can he delight in the production of such abortive intelligence, such short-lived reasonable beings? would he give us talents that are not to be exerted, capacities that are not to be gratified? *Spectator*, No. 111.

In the reading of every series here produced, it will be necessary to increase the force at the same time that we preserve the rising inflection on the last word or member of every one.

One exception to this rule is, when a series of questions and answers follow each other: for in this case, though the first is elevated as in other interrogations, not commencing with interrogative words, the rest of the questions assume the declarative tone, and fall gradually into a period.

EXAMPLE.

As for the particular occasion of these (charity) schools, there cannot any offer more worthy a generous mind. Would you do a handsome thing without return?—do it for an infant that is not sensible of the obligation. Would you do it for the publick good?—do it for one who will be an honest artificer. Would you do it for the sake of heaven?—give it for one who shall be instructed in the worship of Him for whose sake you gave it. *Spectator*, No. 294.

In this example there is evidently an opposition in the interrogations which is equivalent to the disjunctive *or*; and if the ellipsis were supplied, which this opposition suggests, the sentence would run thus: *If you will not do a handsome thing without return, would you do it for the publick good? and if not for the publick good, would you do it for the sake of heaven?* so that this exception may be said to come under Rule II. of this article.

This rule may throw a light upon a passage in Shakespeare, very difficult to pronounce with variety, if we terminate every question with the rising inflection, which, however, must necessarily be the case as the questions do not imply opposition to, or

exclusion of each other. The passage referred to is in Henry V. where that monarch, after the discovery of the conspiracy against him, thus expostulates with Lord Scroope, who was concerned in it :

Oh how hast thou with jealousy infected
The sweetness of affiance! show men dútiful?
Why so didst thou: or seem they grave and learned?
Why so didst thou: come they of noble family?
Why so didst thou: seem they religious?
Why so didst thou: or are they spare in diet;
Free from gross passion or of mirth or anger;
Constant in spirit, not swerving with the blood;
Garnish'd and deck'd in modest compliment,
Not working with the eye without the ear,
And but in purged judgment trusting neither?
Such and so finely boulted didst thou seem.

In pronouncing this passage, it should seem most eligible to use the rising inflection at the end of the several questions: but after the four first, the falling inflection seems very properly adopted on the word *diet*, as this is the first branch of the last series of questions; and as this series continues for several lines, provided the voice be but inflected upwards on the last member at *neither*, the rest of the parts may be pronounced as is most suitable to the sense and harmony of the whole, according to Rule III. of this article.

The necessity of attending to the distinction of inflection, when things are distinguished and opposed to each other, will appear more clearly from the following passage :

See Falkland dies, the virtuous and the just;
See god-like Turenne prostrate on the dust;
See Sydney bleeds amid the martial strife;
Was this their virtue or contempt of life? *Pope.*

If, in reading this passage, the voice were to adopt the same inflection both on *virtue* and on *contempt*

of life, and to end the last branch of the question as well as the first with the rising inflection, the distinction, so strongly marked by the sense, would be utterly lost; whereas, if we end *virtue* with the rising, and *life* with the falling inflection, the distinction evidently appears. But in the following passage from Shakespeare we have an instance of the necessity of a contrary mode of pronunciation, arising from a similitude of objects connected by the disjunctive *or*:

> Is this the nature,
> Which passion could not shake? whose solid virtue,
> The shot of accident or dart of chance
> Could neither raze nor pierce? *Othello.*

In this passage, *the shot of accident* and *the dart of chance*, being only different words for the same thing, the word *or* conjoins them; and to avoid any implication that they may mean different things, the same inflection of voice ought to be on them both, that is, the rising inflection: but in the last member, where the opposition is evident, both from the sense of the words, and the disjunctive *nor*, the falling inflection ought to be laid on *raze*, and the rising on *pierce*.

For the same reason, in reading the following stanza of Gray's Elegy in a Country Church-yard, it should seem by much the most eligible method to suspend the voice with the rising inflection on the word *death*:

> Can storied urn, or animated bust,
> Back to its mansion call the fleeting breath?
> Can Honour's voice provoke the silent dust,
> Or Flatt'ry sooth the dull cold ear of death?

As the sense of the word *or*, that is, whether it means conjunction or disjunction, is not always very

obvious, it may not be useless to propose the following rule: if we are in doubt whether *or* is conjunctive or disjunctive, let us make use of this paraphrase—*If it is not so, is it so?* and if the sense will bear this paraphrase, the *or* is disjunctive, and the subsequent question ought to have the falling inflection: if it will not bear it, the *or* is conjunctive, and the subsequent question ought to have the rising inflection. Thus if we paraphrase the stanza just quoted, we shall find the *or* conjunctive. *If storied urn cannot call back the fleeting breath, can animated bust call it back? If Honour's voice cannot provoke the silent dust, can Flattery sooth the dull cold ear of death?*

If this paraphrase does not seem suitable to the general import of the sentence, it is because the objects are not put in opposition or contradistinction to each other, and therefore that the *or* is conjunctive, and, consequently, that the latter question requires the rising inflection as well as the former: but where the *or* is disjunctive, we find this paraphrase very suitable to the general import of the sentence. Thus in the following sentence:

But should these credulous infidels after all be in the right, and this pretended revelation be all a fable; from believing it what harm could ensue? would it render princes more tyrannical, or subjects more ungóvernable, the rich more insolent or the poor more disórderly? Would it make worse parents, or chíldren, husbands, or wíves; masters, or sérvants, friends, or néighbours? or would it not make men more virtuous, and, consequently, more happy in èvery situation? *Jenyns.*

If we try the paraphrase upon the former parts of this sentence, we shall find it as repugnant to the sense as in the former example; but if we apply it to the last member, we shall find it perfectly accord with the meaning of the author. Thus, if we say—*If it will not make worse parents or children, husbands or wives, masters or servants, friends or neigh-*

bours; will it not make men more virtuous, and, consequently, more happy in every situation?—from whence we may conclude, that in the former part of this passage, the *or* is conjunctive, and suspends the voice at the end of every member, and that the last *or* is disjunctive, and requires the sentence to end with the falling inflection.

In passages of this kind, therefore, it seems quite necessary to attend to the distinction of inflection here laid down: and it may be farther observed, that the sense of a passage will always be more clearly understood by attending to this distinction, though there may not be always the same necessity for it. Thus in the following passage:

One great use of prepositions in English, is to express those relations, which in some languages, are chiefly marked by cases, or the different endings of the noun.

Here, though the word *cases* ends the penultimate member, yet, as the last member must have the falling inflection, the word *cases* must have the falling likewise; for as here the word *or* is very different from the *or* preceded by *either* in this sentence, *All languages express the relations of nouns either by prepositions or cases;* so it seems to intimate a different pronunciation: and as in the last example the words *preposition* and *cases* are opposed to each other, and for that reason require different inflections; so, in the former, a sameness of inflection on both the parts connected by *or*, seems better to preserve that sameness of idea which each of these parts conveys.

These examples serve to discover a great and natural source of that variety and precision which we so much admire in good readers and speakers. So many more instances might have been produced, that these remarks might have justly formed a separate article; but they seemed to belong more particularly to the interrogation, as here we view

the force of contrast in a stronger light; here we see that though the interrogation, without the interrogative words, necessarily requires the rising inflection, yet when one part of this interrogation is distinctly opposed to, or contrasted with the other, these parts require opposite inflections of voice; and it may without hesitation, be pronounced, that *similar inflections of voice upon similar members, or members in apposition, and opposite inflections of voice upon opposite words, or words opposed to, or contradistinguished from each other in sense, are as congenial and essential to language as the marking of different things by different words.*

And here it were to be wished we could conclude this article without a mention of those exceptions, which are so apt to discourage inquirers into this subject, and induce them to conclude that there is nothing like rule or method in reading or speaking: but it ought to be remembered, that though there are numerous exceptions to almost every rule in grammar, we do not from this conclude, that grammar has no rules at all; in subjects where custom has so extensive an influence, and where nature seems to vary expression for the sake of variety, if such rules can be drawn out as have a great majority of instances in their favour, we may certainly conclude that this, as well as every other department of language, is not without fixed and settled rules.

That rule which directs us to suspend the voice with the rising inflection at the end of a question formed without the interrogative words, is, perhaps, as general, and as well founded, as any rule in language; but the ear, which is disgusted at too long a suspension of voice, when the question is drawn out to a considerable length, often for the sake of a better sound, converts the interrogative into the declarative tone, and concludes a question of this kind with the falling inflection:

Thus there are few readers who would not conclude the following question with the falling inflection.

Do you think that Themistocles and the heroes who were killed in the battles of Marathon and Platæa, do you think the very tombs of your ancestors would not send forth groans, if you crown a man, who, by his own confession, has been for ever conspiring with barbarians to ruin Greece?

If this question were considered as entirely detached from the rest of the subject, there is no doubt but the ear is much more gratified by this, than by an opposite pronunciation; but when we reflect, that by this pronunciation, though the ear is gratified, it is at the expense of that peculiar poignancy which the rising inflection gives to this species of interrogation, we shall be less satisfied with the sacrifice we make to sound; for though sound has its rights as well as sense, sense seems to have the first claim, especially in prose, and more particularly in this case, where the question loses all its force and vigour, unless pronounced with its specifick inflection: besides, when we consider that in pronouncing a whole subject to the best advantage, perhaps it is not necessary that every part should be so pronounced as to be by itself most agreeable to the ear, we shall perceive that it is possible some parts may be pronounced less harmoniously as parts, which may contribute greatly to the energy, variety, and even harmony of the whole; as less agreeable passages, and even discords in musick, are known to add greatly to the general beauty and effect of a whole composition.

It must, however, be acknowledged, that some questions are so immoderately long, and, losing sight of the first object of interrogation, run into such a variety of after-thoughts, that, preserving the idea of the question all through, and ending it with the rising inflection, would not only be very difficult and inharmonious, but in some measure prejudicial to the

force and energy of the sense: when this is the case, changing the rising to the falling inflection is certainly proper; and what fault there is in the want of correspondence between sense and sound, must be placed to the account of the composition: a reader, like a musical performer, perhaps, can cover a few blemishes in his author, by the elegance and delicacy of the tones he produces; but all his art will not enable him to make bad composition read as well as good; or to make sense and sound accord in the reading, when they are at variance in the composition. Thus in the following sentence:

The Brigantines, even under a female leader, had force enough to burn the enemy's settlements, to storm their camps, and if success had not introduced negligence and inactivity, would have been able entirely to throw off the yoke: And shall not we, untouched, unsubdued, and struggling, not for the acquisition, but the continuance of liberty, declare, at the very first onset, what kind of men Caledonia has reserved for her defence?

In reading this sentence, we find it difficult to give it all its necessary force and harmony, and at the same time pronounce the emphatical word *Caledonia*, and the following words, with the rising inflection, as the nature of the question seems to demand; on the other hand, if we lay the emphasis with the falling inflection on the word *Caledonia*, the rising inflection on *reserved*, and the falling on *defence*, the cadence will be harmoniously formed, and the sense will appear greatly enforced; but as this sense is not the precise and specifick import of the interrogation, it must be left to the reader's judgment which mode of pronunciation he will adopt.

And here it may be worth observing, that questions without the interrogative words, demanding the rising inflection of voice, are always unfavourable to harmony when they end a branch of a subject, com-

monly denoted by the paragraph: And that if the general rule be violated, this position of the question seems the best apology for it; as concluding a question of this kind with the rising inflection seems to leave a demand unanswered, and the branch of the subject imperfect: but if the question does not end the paragraph, but is either directly answered by the speaker, or followed by something so immediately connected with it as to remove the suspense of waiting for an answer; if this is the case, I say, let the train of questions be ever so numerous, it seems quite necessary to conclude with the rising inflection.

EXAMPLE.

Consider, I beseech you, what was the part of a faithful citizen? of a prudent, an active, and an honest minister? Was he not to secure Eubœa as our defence against all attacks by séa? Was he not to make Beotia our barrier on the mídland side? The cities bordering on Peloponnesus our bulwark on thát quarter? Was he not to attend with due precaution to the importation of corn, that this trade might be protected through all its progress up to our own hárbours? Was he not to cover those districts which we commanded by seasonable detachments, as the Proconesus, the Chersonesus, and Ténedos? To exert himself in the assémbly for this purpose? While with equal zeal he laboured to gain others to our interest and alliance, as Byzantium, Abydus, and Euboéa? Was he not to cut off the best, and most important resources of our enemies, and to supply those in which our country was defective?—And all this you gained by my counsels and my administration.

Leland's Demosthenes.

In pronouncing this passage, we find no method so proper as that of annexing the rising inflection to every single question; and as they are not final, but are closed by a sentence with the falling inflection, the whole comes forcibly to the mind and agreeably to the ear, instead of that hiatus, both in sense and sound, with which the former sentence concludes when we finish it with the rising inflection.

It may be observed, likewise, that when questions are succeeded by answers, it will be necessary to raise the voice in the rising inflection on the question, and after a considerable pause to pronounce the answer in a lower tone of voice, that they may be the better distinguished from each other.

EXAMPLE.

My departure is objected to me, which charge I cannot answer without commending myself. For what must I say? That I fled from a consciousness of guilt? But what is charged upon me as a crime, was so far from being a fault, that it is the most glorious action since the memory of man. That I feared being called to an account by the people? That was never talked of; and if it had been done, I should have come off with double honour. That I wanted the support of good and honest men? That is false. That I was afraid of death? That is a calumny. I must, therefore, say what I would not, unless compelled to it, that I withdrew to preserve the city.

Cicero.

In pronouncing this passage, we shall find it absolutely necessary, both for the vivacity of the questions, and to distinguish them from the answers, to pronounce the former in a higher, and the latter in a lower tone of voice, and to make a very long pause after each question.

It seems necessary only to make one observation more before we close this article; and that is, that as questions of this kind, which demand the rising inflection at the end, especially when they are drawn out to any length, are apt to carry the voice into a higher key than is either suitable or pleasant, too much care cannot be taken to keep the voice down, when we are pronouncing the former parts of a long question, and the commencing questions of a long succession of questions; for as the characteristick pronunciation of these questions is, to end with the rising inflection, provided we do but terminate with this, the voice may creep on in a low and almost sameness of

tone till the end ; and then if the voice is not agreeable in a high key, which is the case with the generality of voices, the last word of the whole may be pronouced with the rising inflection, in nearly the same low key in which the voice commences.

Perhaps it may not be entirely useless to take notice of a very common mistake of printers, which is annexing the note of interrogation to such sentences as are not really interrogative, and which include a question only imperatively. Such are the following :

> Presumptuous man ! the reason would'st thou find,
> Why form'd so weak, so little, and so blind ?
> First, if thou canst, the harder reason guess,
> Why form'd no weaker, blinder, and no less.
> Ask of thy mother, earth, why oaks are made
> Taller or stronger than the weeds they shade ?
> Or ask of yonder argent fields above,
> Why Jove's satellites are less than Jove ?
>
> *Pope's Essay on Man, Ep.* i. *v.* 35.

In this passage we find the first couplet very properly marked with the note of interrogation, and the second couplet as properly left without it. But the third couplet, which is no more a question than the second, has a note of interrogation annexed to it ; and the fourth, which is perfectly similar to the third, is marked with a note of interrogation likewise.

Exclamation.

THIS note is appropriated by grammarians to indicate that some passion or emotion is contained in the words to which it is annexed ; and it may, therefore, be looked upon as essentially distinct from the rest of the points ; the office of which is commonly supposed to be that of fixing or determining the sense only. Whether a point that indicates passion

or emotion, without determining what emotion or passion is meant, or if we had points expressive of every passion or emotion, whether this would, in common usage, more assist or embarrass the elocution of the reader, I shall not at present attempt to decide; but when this point is applied to sentences which, from their form, might be supposed to be merely interrogative, and yet really imply wonder, surprise, or astonishment; when this use, I say, is made of the note of exclamation, it must be confessed to be of no small importance in reading, and very justly to deserve a place in grammatical punctuation.

Thus the sentence, *How mysterious are the ways of Providence!* which naturally adopts the exclamation, may, by a speaker who denies these mysteries, become a question, by laying a stress on the word *how*, and subjoining the note of interrogation; as, How *mysterious are the ways of Providence?* Upon hearing a piece of musick, we may cry out with rapture, *What harmony is that!* or we may use the words to inquire WHAT *harmony is that?* that is, what kind of harmony. The very different import, then, of these sentences, as they are differently pointed, sufficiently shew the utility of the note of exclamation.

So little, however, is this distinction attended to, that we seldom see a sentence commencing with the interrogative words marked with any thing but the note of interrogation, however distant the meaning of the sentence may be from doubt or inquiry.

Thus Mr. Addison, speaking of the necessity of exercise, says—

> The earth must be laboured before it gives its increase; and when it is forced into its several products, how many hands must they pass through before they are fit for use?
>
> *Spectator*, No. 115.

And this passage, in all the editions of the Spectator I have seen, is marked with a note of interrogation. Another writer in the Spectator, speaking of the grandeur and beauty of heaven, says—

> How great must be the majesty of that place, where the whole art of creation has been employed, and where God has chosen to show himself in the most magnificent manner?
>
> *Ibid.* No. 580.

Instances of this mistake are innumerable; and yet it is as clear as any thing in language, that these passages ought not to be marked with the interrogation, but with the exclamation point. It may be urged, indeed, in extenuation of this fault, that the note of interrogation is not always very easy to be distinguished from the note of exclamation; and when this is the case, a mistake is not of any great importance to the reader; for we may be sure *that* question which may be mistaken for an exclamation, whatever tone or passion it may demand, can never require any inflection of voice on the last word, but that which the question itself requires, which is the falling inflection. It will, however, be necessary to take notice of an exception to this rule, which is, when the exclamation comes immediately after a question, and, as it were, repeats it; for, in this case, the repeated question, which is really an exclamation, assumes the rising inflection.

EXAMPLE.

> Will you forever, Athenians, do nothing but walk up and down the city, asking one another, What néws? What néws! Is there any thing more new than to see a man of Macedonia become master of the Athenians, and give laws to all Gréece?
>
> *Demosthenes' First Philippick. Rollin.*

In this passage we find the first question including the last, and, being formed without the interrog-

ative words, requires the rising inflection; and as the sentence of admiration, *What news!* immediately follows, it exactly imitates the object it ironically admires. This inflection of the note of admiration is not confined to the repetition of this inflection in the foregoing question; for if a question is asked with the interrogative words, and, consequently, with the falling inflection, if we immediately echo the question, and turn it into an admiration, the voice necessarily adopts the rising inflection before described. Thus when Pope inquires into the place where happiness resides, he says—

> Plant of celestial seed, if dropp'd below,
> Say in what mortal soil thou deign'st to grow:
> Fair op'ning to some courts propitious shine,
> Or deep with diamonds in the flaming mine?
> Twin'd with the wreaths Parnassian laurels yield,
> Or reap'd in iron harvests of the field?
> Where grows? where grows not? if vain our toil,
> We ought to blame the culture, not the soil.
>
> *Pope's Essay on Man, ep.* iv.

Here the phrase, *where grows*, assumes the rising inflection, and ought to be marked with the note of exclamation.

It may not be entirely useless to take notice of a common errour of grammarians; which is, that both this point and the interrogation require an elevation of voice. The inflection of voice proper to one species of question, which, it is probable, grammarians may have mistaken for an elevation of voice, it is presumed has been fully explained under that article: By the elevation of voice they attribute to this point, it is not unlikely that they mean the pathos or energy with which we usually express passion or emotion; but which is, by no means, inseparably connected with elevation of voice: were we even to suppose, that all passion or emotion necessarily as-

sumes a louder tone, it must still be acknowledged this is very different from a higher tone of voice, and therefore that the common rule is very fallacious and inaccurate.

The truth is, the expression of passion or emotion consists in giving a distinct and specifick quality to the sounds we use, rather than increasing or diminishing their quantity, or in giving this quantity any local direction upwards or downwards: Understanding the import of a sentence, and expressing that sentence with passion or emotion, are things as distinct as the head and the heart: This point, therefore, though useful to distinguish interrogation from emotion, is as different from the rest of the points as Grammar is from Rhetorick; and whatever may be the tone of voice proper to the note of exclamation, it is certain the inflections it requires are exactly the same as the rest of the points; that is, if the exclamation point is placed after a member that would have the rising inflection in another sentence, it ought to have the rising in this; if after a member that would have the falling inflection, the exclamation ought to have the falling inflection likewise; or if exclamation is mingled with a question, it requires the same inflection the question would require, unless, as we have formerly observed, the question with the interrogative words is an echo of another question of the same kind, which, in this case, always requires the rising inflection: And this exception, it may be observed, is perfectly agreeable to the general rule; for a repetition of a question of this kind alters its form, and changes it in effect into a question without the interrogative word; as the member, *where grows*, in the last example, is equivalent to the sentence, *Do you ask where it grows;* an ellipsis in the words, not altering in the least the import of the sentence.

An instance, that the exclamation may be mixed with interrogations of both kinds, may be seen in the

following speech of Gracchus, quoted by Cicero, and inserted in the Spectator, No. 541.

Whither shall I tùrn? Wretch that I ám! to what place shall I betàke myself? Shall I go to the Cápitol? alas! it is overflowed with my brother's blòod! or shall I retire to my hòuse? yet there I behold my mother plunged in misery, weeping and despàiring!

Every distinct portion of this passage may be truly said to be an exclamation; and yet we find, in reading it, though it can scarcely be pronounced with too much emotion, the inflections of voice are the same as if pronounced without any emotion at all: that is, the portion, *Whither shall I turn*, terminates like a question with the interrogative word, with the falling inflection. The member, *Wretch that I am*, like a member forming incomplete sense, with the rising inflection; the question, without the interrogative word, *Shall I go to the Capitol*, with the rising inflection; *alas! it is overflowed with my brother's blood*, with the falling: The question commencing with the disjunctive *or*, *or shall I retire to my house*, with the falling inflection, but in a lower tone of voice.

Thus we see how vague and indefinite are the general rules for reading this point, for want of distinguishing high and low tones of voice from those upward and downward slides, which may be in any note of the voice, and which, from their radical difference, form the most marking differences in pronunciation.

Parenthesis.

THE parenthesis is defined by our excellent grammarian, Dr. Lowth, to be a member of a sentence inserted in the body of a sentence, which member

is neither necessary to the sense, nor at all affects the construction. He observes, also, that in reading or speaking, it ought to have a moderate depression of the voice, and a pause greater than a comma. This is, perhaps, as just a definition of the parenthesis, as could be given in so few words, and may serve to regulate our opinion of it when the marks of it in printing are either omitted or used improperly; but several other particulars respecting this grammatical note may be remarked, which will tend greatly to acquaint us with the true nature of it, and shew us how it may be pronounced to advantage.

And first it may be observed, that the parenthesis seems to have been much under-rated by the generality of writers on composition, who consider it rather as a blemish than an advantage to style, and have almost entirely prohibited the use of it. This, however, cannot be done without arraigning the taste of the best writers, both ancient and modern, who frequently make use of this figure of grammar, and often with great advantage: for though, when used injudiciously, it interrupts the course of the thought, and obscures the meaning; yet sometimes it so happily conveys a sentiment or stroke of humour, as to entitle it to no small merit among the grammatical figures, and to rank it even with those of oratory and eloquence. What, for example, can add greater force to a pathetick sentiment than a thought rising up from the fulness of the heart, as it were in the middle of another sentence? What can add greater poignancy to a sally of wit, than conceiving it as springing naturally from the luxuriancy of the subject without the least effort or premeditation of the writer? What can give such importance to a transient thought, as producing it in the negligence of an intervening member; and how much is composition familiarized, and rendered natural and easy, by the judicious introduction of these transient un-

premeditated thoughts! This manner of conveying a thought makes us esteem it the more in proportion as the author seems to esteem it less; and if, to this advantage of the parenthesis, we add that of the conciseness of thought and variety of pronunciation, it sometimes bestows on the style and cadence of a sentence, we shall by no means think it a trifling or insignificant part of composition.

But though the parenthesis has often an excellent effect both in composition and delivery, yet, when it is used too frequently, or extended to too great a length, it embarrasses the reader, and obscures rather than illustrates the meaning of the author; for which reason we find good writers constantly avoid a long and complicated parenthesis. The best parenthesis, therefore, is the shortest; for as the main current of the sentence is standing still while this intervening member is pronounced, the thread of the discourse is broken, and, if discontinued too long, is with difficulty taken up again.

The real nature of the parenthesis once understood, we are at no loss for the true manner of delivering it. The tone of voice ought to be interrupted, as it were by something unforeseen; and, after a pause, the parenthesis should be pronounced in a lower tone of voice, at the end of which, after another pause, the higher tone of voice, which was interrupted, should be resumed, that the connection between the former and latter part of the interrupted sentence may be restored. It may be observed, too, that in order to preserve the integrity of the principal members, the parenthesis ought not only to be pronounced in a lower tone, but a degree swifter than the rest of the period, as this still better preserves the broken sense, and distinguishes the explanation from the text. For that this is always the case in conversation, we can be under no doubt, when we consider, that whatever is supposed to make our auditors wait, gives an im-

pulse to the tongue, in order to relieve them as soon as possible from the suspense of an occasional and unexpected interruption.

Rule I. The most general rule is, that the parenthesis always terminates with that pause and inflection of voice with which the interrupted part of the sentence that precedes it is marked; for any closer connection between the parenthesis and the latter, than between the parenthesis and the former part of the sentence, would form a fresh member, compounded of the parenthesis and the latter part, and by this means leave the former imperfect. Accordingly, when the member immediately preceding the parenthesis ends with imperfect sense, or a comma and the rising inflection, (which is almost always the case,) the parenthesis ends with a comma, and the rising inflection likewise.

EXAMPLE.

Know ye not, brĕthren, (for I speak to them that know the lăw,) that the law hath dominion over a man as long as he lĭveth? *Rom.* vii. 1.

When it ends with perfect sense, generally marked with a colon, and consequently requires the falling inflection of voice, (which very seldom happens,) the parenthesis ends with a colon and falling inflection also.

EXAMPLE.

Then went the captain with the officers, and brought them without violence: (for they feared the people, lest they should have been stoned:) And when they had brought them, they set them before the council. *Acts*, v. 26, 27.

But before we proceed to give other examples, it will be necessary to take notice, that though the pause and inflection, terminating the parenthesis and the member that precedes it, may be said to be the same,

it must still be understood to mean the same only as far as the difference of tone with which the parenthesis is pronounced will permit; for if the parenthesis is to be pronounced in a lower tone than the principal sentence, which seems universally allowed, the pause and inflection of voice with which the parenthesis ends, must necessarily be pronounced lower than the same pauses and inflections terminating the preceding member: but as this is only like reading the same sentence in a higher or lower, in a louder or softer tone, (in all which modes of pronunciation the pauses and inflections have an exact proportion, and are called the same, though different in some respects;) so the higher and lower tone with which the same pause and inflection are pronounced in and out of a parenthesis, may be so easily conceived, that, perhaps, this observation may, by most readers, be thought superfluous. To resume therefore the rule:

A parenthesis must be pronounced in a lower tone of voice, and conclude with the same pause and inflection which terminate the member that immediately precedes it.

EXAMPLES.

Notwithstanding all this care of Cicero, history informs us, that Marcus proved a mere blockhead; and that náture (who it seems was even with the son for her prodigality to the fáther) rendered him incapable of improving, by all the rules of èloquence, the precepts of philòsophy, his own endéavours, and the most refined conversation in Athens. *Spectator*, No. 307.

Natural historians obsérve (for whilst I am in the country I must fetch my allusions from thence) that only male birds have voices; that their songs begin a little before breeding-time, and end a little after. *Ibid.* No. 128.

Dr. Clarke has observed, that Homer is more perspicuous than any other author; but if he is so (which yet may be qués-

tioned) the perspicuity arises from his subject, and not from the language itself in which he writes.

Ward's Grammar, p. 292.

The many letters which come to me from persons of the best sense in both sexes (for I may pronounce their characters from their way of writing) do not a little encourage me in the prosecution of this my undertaking. *Spectator*, No. 124.

It is this sense which furnishes the imagination with its ideas; so that by the pleasures of the imagination or fancy (which I shall use promiscuously) I here mean such as arise from visible objects. *Ibid.* No. 411.

In these examples, we find the parenthesis break in upon the sense; but as the interruption is short, and is also distinguished from the body of the sentence by a different tone of voice, as well as by pauses, it does not in the least embarrass it.

But when parentheses are long, which is sometimes the case in prose, and often in poetry, too much care cannot be taken to read them in so different a tone of voice from the rest of the sentence, as may keep them perfectly separate and distinct: this is not only to be done by lowering the voice, and pronouncing the parenthesis more rapidly, but by giving a degree of monotone or sameness to the voice, which will, perhaps, distinguish the parenthesis, and keep it from mingling with what incloses it better than any of the other peculiarities. Let us take a few examples by way of praxis.

Since then every sort of good which is immediately of importance to happiness, must be perceived by some immediate power or sense, antecedent to any opinions or reasoning, (for it is the business of reason to compare the several sorts of good perceived by the several senses, and to find out the proper means for obtaining them,) we must therefore carefully inquire into the several sublimer perceptive powers or senses; since it is by them we best discover what state or course of

life best answers the intention of God and nature, and wherein true happiness consists.

Hutcheson's Moral Philosophy, book i. *chap.* i. *sect.* 5.

If sometimes on account of virtue we should be exposed to such evils, which is sometimes the cáse (though men are much more frequently involved by their vices in such evils, and that in a more shameful base way) virtue can teach us to bear such evils with resolution, or to conquer them.

Ibid. chap. ii. *sect.* 11.

And although the diligent and active should not, without weighty causes, be any way restrained in their just acquisítions: (and, indeed, the best sorts of democracy may allow them to acquire as much as can be requisite for any elegance or pleasure of life that a wise man could desíre:) yet we are never to put in the balance with the liberty or safety of a people, the gratifying the vain ambition, luxury, or avarice of a few.

Ibid. book iii. *ch.* vi. *sect.* 1.

For these reasons, the senate and people of A'thens, (with due veneration to the gods and heroes, and guardians of the Athenian city and territory, whose aid they now implore; and with due attention to the virtue of their ancestors, to whom the general liberty of Greece was ever dearer than the particular interest of their own státe) have resolved that a fleet of two hundred vessels shall be sent to sea, the admiral to cruise within the streights of Thermopylæ.

Leland's Demosthenes on the Crown.

As to my own abilities in spéaking (for I shall admit this charge, although experience hath convinced me, that what is called the power of eloquence depends for the most part upon the hearers, and that the characters of publick speakers are determined by that degree of favour which you vouchsafe to éach;) if long practice, I say, hath given me any proficiency in speaking, you have ever found it devoted to my country.

Ibidem.

In these instances of the parenthesis, it will be found very difficult to keep the main thread of the subject entire, unless we distinguish the intervening member by a pause, a lower tone of voice, and a somewhat swifter and less varied tone than what pre-

cedes and follows: and we must never forget, that when the parenthesis is pronounced, the voice, after a short pause, must recover the higher tone it fell from, in order to preserve the connection in the thought. Without these precautions it will often be impossible to pronounce Milton so as to make him intelligible. That sublime and excursive genius is, like Homer, frequently, by the beauty of an intervening thought, carried so far out of the direct line of his subject, as to make it impossible for his reader to preserve the direct line, but by distinguishing those thoughts that vary from it by a different pronunciation. Let us adduce a few examples for practice.

But what if he our cónqueror (whom I now
Of force believe almighty, since no less than such
Could have o'er-power'd such force as óurs)
Have left us this our spirit and strength entire
Strongly to suffer, and support our pains?
Parad. Lost, b. i. v. 143.

His spéar (to equal which the tallest pine
Hewn on Norwegian hills to be the mast
Of some great admiral were but a wánd)
He walk'd with to support uneasy steps
Over the burning marle. *Ibid.* v. 292.

Know then, that after Lucifer from héav'n
(So call him brighter once amidst the host
Of angels than that star the stárs among)
Fell with his flaming legions through the deep
Into his place, and the great Son return'd
Victorious with his saints, th' omnipotent
Eternal Father from his throne beheld
Their multitude, and to his Son thus spake.
Ibid. book vii. v. 131.

Round he survéys (and well might where he stood
So high above the circling canopy
Of night's extended shade) from eastern point
Of Libra, to the fleecy star that bears
Andromeda far off Atlantick seas
Beyond the horizon. *Ibid.* book iii. v. 555.

They anon
With hundreds and with thousands trooping came
Attended: all access was throng'd; the gates
And porches wide, but chief the spacious háll
(Though like a cover'd field, where champions bold
Wont ride in arm'd, and at the soldan's chair
Defy'd the best of Panim chivalry
To mortal combat, or career with lánce)
Thick swarm'd both on the ground, and in the air
Brush'd with the hiss of rustling wings.

Ibid. book i. v. 752.

Under this article, perhaps, may be arranged aside speeches in dramatick works, and all the intervening explanatory members in narrative writing: for both these species of members, like the parenthesis, require both a lower tone of voice, and a more rapid pronunciation, than the rest of the composition.

It may not, perhaps, be improper to observe, that the small intervening members, *says I, says he, continued they*, &c. not only follow the inflection, but the tone of the member which precedes them: that is, if the preceding member breaks off with the rising inflection, these intervening members are not pronounced in a lower tone, like other parentheses, but in a higher and feebler tone of voice than the rest.

EXAMPLES.

Thus then, said he, since you are so urgent, it is thus that I conceive it. The sovereign good is that, the possession of which renders us happy. And how, said I, do we possess it? Is it sensual or intellectual? There you are entering, said he, upon the detail. *Harris.*

The first intervening member, *said he*, is pronounced with the falling inflection somewhat feebler than the words *thus then*, which have the same inflection: the next intervening member, *said I*, has the falling inflection, in a feebler tone than the word *how*, which

has the falling inflection likewise; but *said he*, in the next sentence, has the rising inflection like the preceding word *entering*, though in a feebler tone of voice. The same may be observed of the intervening member, *says one of the frogs*, in the following example:

A company of waggish boys were watching of frogs at the side of a pond, and still as any of them put up their heads, they would be pelting them down again with stones: "Children," (says one of the frogs,) "you never consider, that though this may be play to you, it is death to us."

L'Estrange in Spect. No. 23.

But when the intervening member goes farther than these simple phrases, they must always be pronounced in a lower tone of voice, and terminate with the rising inflection.

EXAMPLES.

I had létters from him (here I felt in my póckets) that exactly spoke the Czar's character, which I knew perfectly well.

Spectator, No. 136.

Young master was alive last Whitsuntide, said the coachman.—Whitsuntide! alàs! cried Trìm, (extending his right arm, and falling instantly into the same attitude in which he read the sèrmon)—What is Whítsuntide, Jónathan, (for that was the coachman's náme,) or Shrovetide, or any tide or time past to this? Are we not here nów, continued the córporal, (striking the end of his stick perpendicularly upon the floor, so as to give an idea of health and stability,) and are we nót (dropping his hat upon the gróund) gone in a móment? *Sterne.*

In these examples we perceive the parenthesis has a pronunciation much more different from the text than the small explanatory members, *cried Trim*, and *continued the Corporal*, which, though pronounced in a different manner from the body of the sentence, have not so marked a difference as the parenthesis.

Rule II. As the first general rule was, that the parenthesis ought to terminate with the same pause and inflection of voice as the member that preceded it; the next general rule is, that the parenthesis, like the member immediately preceding it, almost always terminates with the pause of the comma and the rising inflection: this has been abundantly exemplified in the foregoing instances; and it will now be necessary to take notice of an exception to this rule, which is, when the parenthesis terminates with an emphatical word which requires the falling inflection; for in this case, emphasis requires, that the parenthesis should terminate with the falling instead of the rising inflection.

EXAMPLE.

Had I, when speaking in the assembly, been absolute and independent master of affairs, then your other speakers might call me to account. But if ye were ever present, if ye were all in general invited to propose your sentiments, if ye were all agreed that the measures then suggested were really the best; if you, Æschines, in particular, were thus persuaded, (and it was no partial affection for me, that prompted you to give me up the hopes, the applause, the honours, which attended that course I then advised, but the superiour force of truth, and your utter inability to point out any more eligible course;) if this was the case, I say, is it not highly cruel and unjust to arraign those measures now, when you could not then propose any better? *Leland's Demost. on the Crown.*

Here the parenthesis finishing with two parts in opposition to each other, and the first of them being negative, and the last positive, the sense necessarily requires that *advised* should terminate with the rising, and *eligible course* with the falling inflection; but as the member which immediately precedes the parenthesis is emphatical, and takes the falling inflection, likewise in this case the general rule is not broken.

Cicero, speaking of the duty of magistrates, says—

Care must be taken that it bé not (as was often done by our ancestors through the smallness of the treasury and continuance of the wárs) necessary to raise taxes; and in order to prevent this, provision should be made against it long beforehand: but if the necessity of this service should happen to ány state (which I had rather suppose of another than our own; nor am I now discoursing of our ówn, but of every state in gèneral) methods must be used to convince all pérsons (if they would be secúre) that they ought to submit to necessity.

Cicero's Offices, book ii. *c.* 21.

In this passage are no less than three parentheses; the first and last, according to the general rule, end with the rising inflection: but the middle parenthetick member ending with two emphatick objects, the last of which requires the falling inflection, the general rule must be dispensed with. Why the negative part of a sentence requires the rising, and the positive part the falling inflection, see *Theory of Emphatick Inflection.*

Before we conclude this article, it may not be improper to take notice of a very erroneous practice among printers, which is, substituting commas instead of the hooks which mark a parenthesis. Slight as this fault may appear at first sight, we shall find, upon reflection, that it is productive of great inconveniences; for if the parenthesis ought to be read in a lower tone of voice, and these hooks which inclose it are a mark of this tone, how shall a reader be able to understand this at sight, if the marks of the parenthesis are taken away, and commas inserted in their stead? The difficulty of always deciding, what is a parenthesis, and what is not, may, perhaps, be some excuse for confounding it with other intervening members; but the absolute necessity of reading a real parenthesis with its proper tone of voice, makes

it of some importance to distinguish between this and the incidental member which is often confounded with it. The best rule, therefore, to distinguish the member in question is, not merely to try if sense remains when it is left out of the sentence, but to see if the member so modifies the preceding member as to change it from a general to a particular meaning; for if this be the case, the member, though incidental, is absolutely necessary to the sense of the whole sentence, and consequently cannot be a parenthesis. An example will assist us in understanding this distinction, which is nearly the same as that which has been taken notice of in the definition of a sentence, p. 42.

EXAMPLE.

My friend the divine, having been used with words of complaisance, (which he thinks could be properly applied to no man living, and I think could be only spoken of him, and that in his absence) was so offended with the excessive way of speaking civilities among us, that he made a discourse against it at the club.

The incidental member in this sentence, which, in every edition of the Spectator I have seen, is marked as a parenthesis, is certainly nothing more than an incidental member modifying that which precedes, and therefore ought to have no fall of the voice in pronouncing it as the parenthesis requires; for the *words of complaisance* are not merely these words in general, but such as he thought could be applied to no one living, &c.; and consequently this modifying member ought not to be so detached from that which it modifies, as to be pronounced in a lower tone of voice, as this would in some measure injure the sense.

Thus have we gone through the several pauses and distinctions of punctuation, and to these pauses

and distinctions have added such a slide or inflection of voice as is suited to express them with clearness, strength, and propriety. Our next attempt must be to show what pronunciation is required by accent, emphasis, variety, harmony, and passion: and this must be the subject of the second part of this work.

ELEMENTS OF ELOCUTION.

PART II.

ACCENT.

As Accent relates to the pronunciation of words taken singly, it can have little to do in an essay on the pronunciation of words in succession, as Elocution, perhaps, may not improperly be called; for as words justly pronounced are merely the materials for delivery, these must all be supposed to be in our own possession before we can possibly begin to arrange and display them to advantage. A person who pronounces every word singly with the greatest purity, may not be able to read well; and another may convey the sense of an author with great force and beauty, who does not always either pronounce the words justly, or place the accent on the proper syllable. The only point, therefore, in which it will be necessary to take notice of accent in reading, is *that* where the emphasis requires a transposition of it: this happens when two words which have a sameness in part of their formation, are opposed to each other in sense. Thus, if I pronounce the words *justice* and *injustice* as single words, I naturally place the accent on the penultimate syllable of both; but if I contrast them, and say, *Neither justice nor injustice have any thing to do with the present question;* in this sentence I naturally place the accent on the first syllable of *injustice*, in order the more forcibly and clearly to distinguish it from *justice*. This transposition of the accent, which is so evidently dictated by the sense, extends itself to all words which have a same-

ness of termination, though they may not be directly opposite in sense; thus, if I wanted more particularly to show that I meant one requisite of dramatick story rather than another, I should say, *In this species of composition, plausibility is much more essential than probability;* and in the pronunciation of these words, I should infallibly transpose the accent of both from the third to the first syllables; in order to contrast those parts of the words which are distinguished from each other by the import of the sentence. As an instance of the necessity of attending to this emphatical accent, as it may be called, we need only give a passage from the Spectator, No. 189:

In this case I may use the saying of an eminent wit, who upon some great men's pressing him to forgive his daughter who had married against his consent, told them he could refuse nothing to their instances, but that he would have them remember there was a difference between giving and *for*giving.

In this example, we find the whole sense of the passage depends on placing the accent on the first syllable of *forgiving*, in order to contrast it more strongly with *giving*, to which it is opposed; as, without this transposition of accent, the opposition on which the sentiment turns, would be lost.

Another instance will more fully illustrate the necessity of attending to this emphatical accent.

The prince for the publick good has a sovereign property in every private person's estate; and, consequently, his riches must *in*crease or *de*crease, in proportion to the number and riches of his subjects. *Spectator*, No. 200.

The words *increase* and *decrease* have, in this example, the accent on the first syllable of each, as it is there the contrast in the sense lies.

What has already been said of accent, as it relates to the art of reading, is, perhaps, more than sufficient; but so much has been said about the nature of this accent, both in the ancient and modern languages,

that it may not be improper to offer a few thoughts on the subject here. Almost all authors, ancient and modern, assert, that the accented syllable is pronounced in a higher tone than the rest; but Mr. Sheridan insists that it is not pronounced higher, but louder only.* Whatever may have been the nature of accent in the learned languages, certain it is, that the accented syllable in our own is always louder than the rest; and if we attend ever so little to the two kinds of inflection with which every accented word in a sentence is pronounced, we shall soon see that the accented syllable is either higher or lower than the rest, according to the inflection which it adopts.

Thus in this sentence, Plate III. No. I. p. 184:

Sooner or later virtue must meet with a rewàrd.

Here I say the last syllable *ward* has the falling inflection; and if we pronounce the word without emphasis, and merely as if we were concluding the subject, this syllable will be pronounced louder and lower than the syllable immediately preceding; but if we give emphasis to this syllable, by opposing it to something else, we shall find it pronounced both higher and louder than the preceding syllables. Thus in the following sentence, Plate III. No. II.:

Most certainly virtue will meet with a rewàrd, and not pûnishment.

Here the word *reward* has the same inflection as in the former instance, and the word *punishment* ends with the rising inflection; but the syllable *ward* is perceptibly higher as well as louder than the syllable that precedes it. Again, if we give this

* See this erroneous opinion of Mr. Sheridan clearly refuted in the Observations on the Greek and Latin Accent and Quantity at the end of the *Key to the Classical Pronunciation of Greek and Latin Proper Names.*

word the rising inflection, we shall find, in this case, that without emphasis the accented syllable *ward* is pronounced both louder and higher than the preceding syllables. Thus No. III. :

If virtue must have a reward, it is our interest to be virtuous.

These observations compare the accented syllable with the preceding syllables only : it will in the next place be necessary to compare it with those that follow : for which purpose, let us observe the pronunciation of this sentence, No. IV.

We ought to avoid blame, though we cannot be perfect.

Here, I say, if we give the word *perfect* the falling inflection, and pronounce it with emphasis, we shall find the first syllable very preceptibly higher and louder than the last ; on the contrary, if we give the word *perfect* the rising inflection, we shall find the accented syllable louder than the last, though not so high ; for the last syllable perceptibly slides into a higher tone. Thus No. V. :

If we wish to be perfect, we must imitate Christ.

These observations will, perhaps, be still better conceived, by watching our pronunciation of a word where the accent is nearly in the middle. Thus in this passage of Shakespeare :

What earthly name to interrogatories,
Shall task the free breath of a sacred king ?

King John.

In this passage, I say, the syllable *rog* has the rising inflection, and is pronounced perceptibly louder and higher than the two first, and louder and lower than the three last : but if we give this syllable the falling inflection, as in this sentence :

No I
Virtue must have a re ward.
No II
Most certainly Virtue will have a re ward. and not punishment.
No III
If we further must have a re ward.
No IV
We ought to be mild through we cannot be perfect. it is our interest to be virtuous.
No V
Sooner or later we must be perfect. if we wish to be christ ians.

Plate III.

To front page 24.

He is neither mov'd by intreaties nor interrògatories.

Here, I say, the syllable *rog*, if pronounced with the least degree of emphasis, is both louder and higher than either the preceding or subsequent syllables.

From these observations, this general conclusion may be drawn: *Whatever inflection be adopted, the accented syllable is always louder than the rest; but if the accent be pronounced with the rising inflection, the accented syllable is higher than the preceding, and lower than the succeeding syllable; and if the accent have the falling inflection, the accented syllable is pronounced higher than any other syllable, either preceding or succeeding.* The only exception to this is the sentence, No. I. where the accent is on the last syllable of a word which has no emphasis, and is pronounced as forming a cadence at the conclusion of a discourse.

Sooner or later virtue must meet with a rewàrd.

Here the last syllable, though pronounced louder than the first, is evidently pronounced a degree lower.

It may not, perhaps, be improper to take notice of a common usage of the word *accent*, which, though seemingly inaccurate, will be found, upon examination, to be a just application of the word. It is the custom, not only of England, but of other parts of the world which are seats of empire, to call those modes of pronunciation used in parts distant from the capital, by the name of *accents*. Thus we say, a native of Ireland speaks English with the Irish, and a native of Scotland with the Scotch accent; though both these speakers pronounce every word with the accent on the very same syllable as the English. Why then do we say, they speak with a different accent? One reason is, that speaking sounds have

never been sufficiently analysed to enable us to discover their component parts, which makes us take up with indefinite and unspecifick terms, instead of such as are precise and appropriated to their object. This has greatly obscured the notion of accent, and led Mr. Sheridan to suppose, that accent in our language is no more than a force upon a certain syllable of a word which distinguishes it from the rest; but that accent has no reference to inflections of voice, and for that reason the word is used by us in the singular number.* Others have imagined, that we have two accents, the grave and acute; but in the definition of these, they seem only to mean that the latter has a greater degree of force than the former. Thus, for want of the simple distinction of the rising and falling slide of the voice, with which every accented syllable must necessarily be pronounced, the nature of our own accent seems as obscure, and as little understood, as that of the Greeks and Romans: and it is to this obscurity we owe the supposed impropriety of calling a dialect by the name of accent; for though there are other differences in the Scotch and Irish pronunciation of English besides this, it is to the difference of accent that the chief diversity is owing: if we understand accent only as force or stress, there is, indeed, the slightest difference imaginable; since in both these kingdoms the stress is (to the exception of very few words indeed) laid on the same syllable as in England; and, for this reason, the laws of poetry are exactly the same in all; but if we divide accent into grave and acute, and call the acute the stress with the rising inflection, and the grave the stress with the falling inflection, we shall then see the propriety of saying, such a one speaks with the Irish or Scotch accent; for though the Irish place the stress precisely on the same syllable as the

* Essay on the Harmony of Language. *Robson*, 1774.

English, it is often with a different inflection; and the same may be said of the Scotch. Thus the Scotch pronounce the far greater part of their words with the acute accent, or rising inflection, and the Irish as constantly make use of the grave accent, or falling inflection, while the English observe pretty nearly a due mixture of each. If we pronounce a sentence in these three different modes, it may, perhaps, suggest to the ear the truth of the foregoing observations.

Scotch.

Éxercise and témperance stréngthen the constitútion.

Irish.

Èxercise and tèmperance strèngthen the constitùtion.

English.

Èxercise and témperance stréngthen the constitùtion.

If these observations are just, the Irish ought to habituate themselves to a more frequent use of the rising inflection, and the Scotch to the falling, in order to acquire what is not (from this view of the subject) improperly called the English accent.

But, besides the two simple accents, which, from the rising or falling inflection they adopt, may be called the acute and the grave; there are two other accents compounded of these, which may be called the rising and falling circumflexes. These are totally unknown to the moderns: but are so inherent in the nature of the human voice, and so demonstrable upon experiment, as to defy contradiction. See Preface to this work, in the Notes.

EMPHASIS.

Introduction to the Theory of Emphasis.

EMPHASIS, in the most usual sense of the word, is that stress with which certain words are pronounced, so as to be distinguished from the rest of the sentence. Among the number of words we make use of in discourse, there will always be some which are more necessary to be understood than others: those things with which we suppose our hearers to be preacquainted, we express by such a subordination of stress as is suitable to the small importance of things already understood; while those of which our hearers are either not fully informed, or which they might possibly misconceive, are enforced with such an increase of stress as makes it impossible for the hearer to overlook or mistake them. Thus, as in a picture, the more essential parts of a sentence are raised, as it were, from the level of speaking; and the less necessary are, by this means, sunk into a comparative obscurity.

From this general idea of emphasis, it will readily appear of how much consequence it is to readers and speakers not to be mistaken in it; the necessity of distinguishing the emphatical words from the rest, has made writers on this subject extremely solicitous to give such rules for placing the emphasis, as may, in some measure, facilitate this difficult part of elocution: but few have gone farther than to tell us, that we must place the emphasis on that word in reading, which we should make emphatical in speaking; and though the importance of emphasis is insisted on with the utmost force and elegance of language, no assistance is given us to determine which is the emphatick word where several appear equally emphati-

cal, nor have we any rule to distinguish between those words which have a greater, and those which have a less degree of stress; the sense of the author is the sole direction we are referred to, and all is left to the taste and understanding of the reader.

One writer, indeed, the author of the *Philosophical Inquiry into the Delivery of written Language*, has given us a distinction of emphasis into two kinds, which has thrown great light upon this abstruse subject. This gentleman distinguishes the stress into *emphasis of force, and emphasis of sense.* "Emphasis of force," he tells us, "is that stress we lay "on almost every significant word; emphasis of sense "is that stress we lay one or two particular words, "which distinguishes them from all the rest in the "sentence."—"The former stress," he observes, "is "variable, according to the conception and taste of "the reader, and cannot be reduced to any certain "rule:" "the latter," he says, "is determined by the "sense of the author, and is always fixed and in-"variable." This distinction, it must be owned, is, in general, a very just one; and a want of attending to it, has occasioned great confusion in this subject, even in our best writers. They perceived, that besides those words which were strongly emphatical, there were many others that had a stress greatly superiour to the particles and less significant words, and these they jumbled together under the general term emphasis. Thus, when the emphatical words were to be marked by being printed in a different character, we find in several of the modern productions on the art of reading, that sometimes more than half of the words are printed in *Italicks*, and considered as equally emphatical. The wrong tendency of such a practice is sufficiently obvious, but its origin was never pointed out till the publication of the essay above mentioned. This must be allowed to have thrown considerable light on the subject; and it is by

the assistance which this author has given, that I shall endeavour to push my inquiries into emphasis still farther than he has done: I shall not only establish the distinction he has laid down, but attempt to draw the line between these two kinds of emphasis, so as to mark more precisely the boundaries of each. To this distinction of emphasis, I shall add another: I shall make a distinction of each into two kinds, according to the inflection of voice they adopt; which, though of the utmost importance in conveying a just idea of emphasis, has never been noticed by any of our writers on the subject. This distinction of emphasis arises naturally from the observations already laid down, on the rising and falling inflection; we have seen the importance of attending to these two inflections in the several parts, and at the end of a sentence; and it is presumed, the utility of attending to the same inflections, when applied to emphasis will appear no less evident and unquestionable.

But before we enter into this distinction of emphatick inflection, it may not be improper to show more precisely the distinction of emphasis, into that which arises from the peculiar sense of one or two words in a sentence, and that which arises from the greater importance of the nouns, verbs, and other significant words, than of connectives and particles. And, first, let us examine some passages where only the latter kind of emphasis is found; this emphasis, if it may be so called, takes place on almost every word in a sentence, but the articles, prepositions, and smaller parts of speech; and by pronouncing these feebly, we give a force to the other words, that is commonly, but improperly, styled emphasis.

Thus, in pronouncing the following sentence in the Spectator:

Gratian very often recommends the fine taste as the utmost perfection of an accomplished man. *Spectator*, No. 409.

We may perceive a very evident difference in the force with which these words are pronounced: the article *the*, the conjunction and particle *as the*, and the preposition and article *of an*, are very distinguishable from the rest of the words by a less forcible pronunciation; and this less forcible pronunciation on the smaller words, raises the others to some degree of emphasis. If we pronounce the next sentence properly, we shall find several other words sink into an obscurity of the same kind, and by their feebleness a comparative degree of force thrown on the rest of the words.

As this word arises very often in conversation, I shall endeavour to give some account of it; and to lay down rules how we know whether we are possessed of it; and how we may acquire that fine taste in writing which is so much talked of among the polite world. *Ibid.*

In this sentence we find the prepositions, conjuctions, and pronoun *it*, pronounced with the same degree of feebleness as in the last instance; and besides these we find the words, *I shall*, *we may*, *we are*, and *which is*, pronounced much more feebly than the rest of the words; this can be owing to nothing but the nature of the words themselves, which, though indicating *person*, *promise*, *power*, and *existence*, exhibit none of these particulars emphatically; that is, these words imply only such general circumstances, as the objects are commonly supposed to be accompanied with, and therefore are anticipated or presupposed by the hearer: for whatever the hearer is supposed to be acquainted with, is not the object of communication: the person speaking is under no necessity of telling his auditors that *he* in particular shall do any thing, unless he means to distinguish himself from some other speaker; for that *he* speaks, is very well understood by every one who hears him; and for this reason, whatever has been once

mentioned, is generally pronounced afterwards with less force than at first, as supposed to be already sufficiently known.

As an instance of the variety which this emphasis of force (as it is called) admits, it may not be improper to mark the foregoing sentence two different ways; first with such words in Italicks as seem necessarily to require a greater force than the particles; and then to *add* to these, such words as we *may* pronounce in the same manner without altering the sense.

As *this* word *arises* very *often* in *conversation*, I shall *endeavour* to *give* some *account* of it; and to *lay* down *rules how* we may *know whether* we are *possessed* of it; and *how* we may *acquire* that *fine* taste in *writing* which is *so* much *talked* of among the *polite world*.

As *this word arises very often* in *conversation*, I shall *endeavour* to *give some account* of it; and to *lay down rules how* we may *know whether* we are *possessed* of it; and *how* we may *acquire* that *fine taste* in *writing* which is *so much talked* of *among* the *polite world*.

It may, however, be observed, that though the last manner of marking this sentence is more emphatical, the first is the most easy and natural.

I shall offer another instance to show the difference in the stress we lay on different words in a sentence, and then proceed to an examination of that stress which may be properly styled emphatical. Thus if we repeat the following sentence,

Exercise and temperance strengthen the constitution,

We find the particles *and* and *the*, pronounced much more feebly than the other words: and yet these other words cannot be properly called emphatical; for the stress that is laid on them is no more than what is necessary to convey distinctly the meaning of each word: but if a word which has emphasis of sense be thrown into this sentence, we shall soon perceive a

striking difference between these words and the emphatical one ; thus, if we were to say,

Exercise and temperance strengthen even an indifferent constitution.

Here we shall find the word *indifferent* pronounced much more forcibly than the words *exercise*, *temperance*, and *stengthen*, as these words are more forcibly pronounced than the particles *and* and *the*, and even than the word *constitution:* for as this word comes immediately after the emphatick word *indifferent*, and is, by the very import of the emphasis, in some measure understood, it sinks into the same degree of obscurity with the particles, and cannot be raised from this obscurity without diminishing the force of the emphatick word itself.

If it should be asked what degree of force are we to give to these obscure words, it may be answered, just that force we give to the unaccented syllables of words ; so that two words, one accented and the other not, are to the ear exactly like one word ; thus the words, *even an indifferent constitution*, are sounded like a word of eleven syllables, with the accent on the fifth. For a full explication of the relative force of words, see *Rhetorical Grammar*, *p.* 97.

This brings us to a three-fold distinction of words with regard to the force with which they are pronounced ; namely, the conjunctions, particles, and words understood, which are obscurely and feebly pronounced ; the substantives, verbs, and more significant words, which are firmly and distinctly pronounced ; and the emphatical word, which is forcibly pronounced : it is the last of these only which can be properly styled emphasis ; and it is to a discovery of the nature and cause of this emphasis, that all our attention ought to be directed.

And first we may observe, that if these distinctions are just, the common definition of emphasis is very

faulty. Emphasis is said to be a stress laid on one or more words to distinguish them from others: but this definition, as we have just seen, makes almost every word in a sentence emphatical, and, at the same time, confounds the distinction between words which have force from a peculiarity of meaning, and those which have force from having only a general meaning, or more meaning than the particles. Here then we must endeavour to investigate a juster definition; such a one as will enable us to distinguish words which are really emphatical, from those which are only pronounced with common force: for, as the ingenious author abovementioned has observed, these latter words may sometimes be forcibly, and sometimes feebly pronounced, without any importance to the sense, as has been shown in the last example but one; but the former, that is, such words as are truly emphatical, must always have their just degree of force and energy, or the sense will be manifestly injured: this *Emphasis of sense*, therefore, ought to be the first object of inquiry.

The principal circumstance that distinguishes emphatical words from others, seems to be a *meaning which points out, or distinguishes, something as distinct or opposite to some other thing*. When this opposition is expressed in words, it forms an antithesis, the opposite parts of which are always emphatical. Thus in the following couplet from Pope:

> 'Tis hard to say, if greater want of skill
> Appear in writing or in judging ill.

The words *writing* and *judging* are opposed to each other, and are therefore the emphatical words: where we may likewise observe, that the disjunctive *or*, by which the antithesis is connected, means one of the things exclusively of the other. The same may be observed in another couplet from the same author;

where one branch of the antithesis is not expressed but understood:

> Get wealth and place, if possible with grace,
> If not, by any means get wealth and place.

Here it appears evidently, that the words *any means*, which are the most emphatical, are directly opposed to the means understood by the word *grace*, and the last line is perfectly equivalent to this: *If not by these means, by any other means, get wealth and place.*

In these instances, the opposition suggested by the emphatical word is evident at first sight; in other cases, perhaps, the antithesis is not quite so obvious; but if an emphasis can be laid on any word, we may be assured *that* word is an antithesis with some meaning agreeable to the general sense of the passage.

To illustrate this, let us pronounce a line of Marcus, in Cato, where, expressing his indignation at the behaviour of Cæsar, he says,

> I'm tortur'd even to madness, when I *think*
> Of the proud victor——

And we shall find the greatest stress fall naturally on that word, which seems opposed to some common or general meaning; for the young hero does not say, in the common and unemphatick sense of the word *think*, that he is tortured even to madness when he thinks on Cæsar; but in the strong and emphatick sense of this word, which implies not only *when I hear or discourse of him, but even when I think of him, I am tortured even to madness.* As the word *think*, therefore, arises above the common level of signification, it is pronounced above the common level of sound; and as this signification is opposed to

a signification less forcible, the word may be properly said to be emphatical.

This more than ordinary meaning, or a meaning opposed to some other meaning, seems to be the principal source of emphasis; for if, as in the last instance, we find the words will bear this opposition to their common signification, we may be sure they are emphatical; this will be still more evident from another example:

> By the faculty of a lively and picturesque imagination, a man in a dungeon is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature. *Spectator*, No. 411.

If we read this passage without that emphasis which the word *dungeon* requires, we enervate the meaning, and scarcely give the sense of the author; for the import plainly is, that *a lively imagination, not merely absent from beautiful scenes, but even in a dungeon, can form scenes more beautiful than any in nature.*

This plenitude of meaning in a particular word, is not always so prominent as to be discernible by a common reader; but wherever it really exists, the general meaning of the author is greatly enforced by emphatically pointing it out. Let us take an example:

Steele begins one of his letters in the Spectator with the following sentence:

> I have very often lamented, and hinted my sorrow in several speculations, that the art of painting is so little made use of, to the improvement of our manners. *Spectator*, No. 226.

As in this sentence, which is the first in the essay it is taken from, we find a new and important object introduced; so, if we do not pronounce it with emphasis, it will not be sufficiently noticed. The word

painting, as it stands in this sentence, may very well be supposed to be in contrast with other arts, which, though often used for the improvement of manners, are, perhaps, not so conducive to that end, as this particular art: this antithesis is perfectly understood if the word *painting* is made emphatical, but entirely lost if it is pronounced feebly: nay, sliding it over without emphasis, will suppose the hearer pre-acquainted with the subject to be treated, contrary to what is really the case: this will be still more apparent by pronouncing it both ways; first, without the proper stress on the word *painting*, and afterwards with it.

I have very often lamented, and hinted my sorrow in several speculations, that the art of painting is so little made use of to the improvement of our manners.

I have very often lamented, and hinted my sorrow in several speculations, that the art of *painting* is so little made use of to the improvement of our manners.

In these instances we find every emphatical word placed in opposition, as it were, to some meaning which it seems to exclude.

Wherever the contrariety or opposition is expressed, we are at no loss for the emphatical words; the greatest difficulty in reading, lies in a discovery of those words which are in opposition to something not expressed, but understood; and the best method to find the emphasis in these sentences, is to take the word we suppose to be emphatical, and try whether it will admit of those words being supplied which an emphasis on it would suggest: if, when these words are supplied, we find them not only agreeable to the meaning of the writer, but an improvement of his meaning, we may pronounce the word emphatical; but if these words we supply are not agreeable to the meaning of the words expressed, or else give them an affected and fanciful meaning, we ought by

no means to lay the emphasis upon them: Let us take an example of both these kinds of emphasis.

Mr. Addison, in one of his Spectators, showing the advantages of good taste, says—

> A man of a polite imagination is let into a great many pleasures that the vulgar are not capable of receiving; he can converse with a picture, and find an agreeable companion in a statue. *Spectator*, No. 411.

We shall find but few readers lay any considerable stress upon the word *picture*, in this sentence; but if we examine it by the former rule, we shall find a stress upon this word a considerable embellishment to the thought; for it hints to the mind that *a polite imagination does not only find pleasure in conversing with those objects which give pleasure to all, but with those which give pleasure to such only as can converse with them;* here then the emphasis on the word *picture*, is not only an advantage to the thought, but in some measure necessary to it. This will appear still more evidently by reading the passage both ways, as in the last example.

But if emphasis does not improve, it always vitiates the sense; and, therefore, should be always avoided where the use of it is not evident: this will appear by placing an emphasis on a word in a sentence which does not require it:

> I have several letters by me from people of good sense, who lament the depravity or poverty of taste the town has fallen into with relation to plays and publick spectacles. *Spectator*, No. 208.

Now, if we lay a considerable degree of emphasis upon the words *good sense*, it will strongly suggest that the people here mentioned are not common or ordinary people, which, though not opposite to the meaning of the writer, does not seem necessary either to the completion or embellishment of it; for as

particularly marking these people out as persons of good sense, seems to obviate an objection that they might possibly be fools, and as it would not be very wise to suppose this objection, it would show as little wisdom to endeavour to preclude it by a more than ordinary stress; the plain words of the author, therefore, without any emphasis on them, sufficiently show his meaning.

From these observations, the following definition of emphasis seems naturally to arise: *Emphasis*, when applied to particular words, is *that stress we lay on words which are in contradistinction to other words either expressed or understood.* And hence will follow this general rule: *Wherever there is contradistinction in the sense of the words, there ought to be emphasis in the pronunciation of them;* the converse of this being equally true, *Wherever we place emphasis, we suggest the idea of contradistinction.*

Emphasis thus investigated and defined, we may observe, that all words are pronounced either with emphatick force, accented force, or unaccented force; this last kind of force we may call by the name of feebleness; or, in other words, where the words are in contradistinction to other words, or to some sense implied, we may call them emphatick; where they do not denote contradistinction, and yet are more important than the particles, we may call them accented, and the particles and lesser words we may call unaccented or feeble; for if we observe the pronunciation of these latter words, we shall find they have exactly the same feebleness as the unaccented syllables of a word whose accented syllable is pronounced with some degree of force: we shall see likewise, that an accented word, which has a degree of force, when compared with unaccented words; when it is joined with an emphatick one, and pronounced immediately before or after it, sinks into a feebleness equal to the unaccented words; and that the unaccented syllables, even of

an emphatick word, are pronounced with as much less force than the accented syllable, as the unaccented syllables of an accented word, are less forcible than the accented syllable of an unemphatick word. These observations are exemplified in the pronunciation of the following sentences :

Exercise and temperance strengthen the constitution.

Exercise and temperance strengthen even an *indifferent* constitution.

In the first of these sentences, the particles *and* and *the* are pronounced like unaccented syllables of temperance and constitution : in the last sentence, the word *constitution* is pronounced with the same feebleness as the particles *and* and *the ;* and the two last syllables of the emphatick word *indifferent* are as much below the second syllable in force, as the particles and unaccented syllables are below those which have an accent.

By this threefold distinction we are enabled to make very considerable advances in the methods of conveying instruction in reading ; we can not only mark the emphatick words as usual, but distinguish them from the accented : these again may be distinguished from the unaccented, and by these means we make a nearer approach to the sense of composition, and to a method of conveying our delivery of it to others. But a still greater advance remains to be made by another distinction, a distinction which, to the former advantages of marking the different degrees of force on words, adds the still more striking difference of inflection of voice. This distinction, though obvious and palpable, is perfectly new ; and it is hoped it has been so explained in the first part of this work, as to be readily comprehended by the reader ; for when it is once comprehended, we may strongly presume that it cannot fail to add greatly to instruction in speaking, as

these two different inflections of voice are the most marking and significant distinctions of speech.

As a specimen of the utility of these distinctions of emphasis and inflection, we may observe, that a difference of character may express the different degrees of force with which every word is pronounced, and a different accent may show what inflection each of these forces must adopt. Thus in the following example:

Exercise and *témperance stréngthen* even án *INDIFFERENT* constitution.

Here we see a threefold distinction of force: the word *indifferent* is emphatical, and has the greatest stress; the words *exercise*, *temperance*, and *strengthen*, have a lesser degree of force; and the words *and*, *even*, *an*, and *constitution*, have a still smaller degree of stress, and may be said to be absolutely feeble: and these different forces are diversified by the difference of inflection, as marked in the example. But although, in certain critical cases, where the sense of an author is difficult to point out, all these three distinctions may greatly assist us in conveying the exact pronunciation; yet, in general, it will be quite sufficient to mark the emphatick word with small *Italicks*, and the rest with *Roman* letters, without entering into the distinction of the feeble words from those that have a secondary force: which feeble words, if necessary to be pointed out, may be denoted by the small *Roman* letter, and their different inflections by a different accent.

Those who wish to see this notation more distinctly delineated, may consult the RHETORICAL GRAMMAR; where, it is presumed, they will find the fullest satisfaction respecting the relative force of unaccented words.

Theory of Emphatick Inflection.

HAVING thus endeavoured to give a clear and distinct idea of the two different kinds of emphasis, and attempted to prove, that emphasis, properly so called, always supposes contradistinction or antithesis, either expressed or understood; it will now be necessary to show that every emphatick word, properly so called, is as much distinguished by the inflection it adopts, as by the force with which it is pronounced.

We have seen already, that where there is no emphasis, the most significant words in a sentence adopt a different inflection of voice for the sake of variety and harmony: for, provided the sentence reads well, it is of no consequence on which words the different inflections are placed. Thus in the following sentence:

Èxercise and témperance strèngthen the constitûtion.

In this sentence, I say, the words *temperance* and *strengthen* have the rising, and *exercise* and *constitution* the falling inflection; but if this sentence were lengthened by the addition of another member, we should find the inflections shift their places. Thus in the following sentence:

Éxercise and tèmperance strèngthen the constitûtion and swéeten the enjóyments of life.

Here, I say, the words *exercise* and *constitution* have the rising, and *temperance* and *strengthen* the falling inflection, as most agreeable to the harmony of the whole sentence: but if a word really emphatical had been in the first sentence, no additional

member would have obliged it to alter its inflection, Thus in the following sentence :

Exercise and témperance strèngthen even an *indifferent* constitution.

Here the word *indifferent*, which is really emphatical, has the falling inflection ; and this inflection it will still preserve, though we lengthen the sentence in imitation of the former by an additional member. For example :

Éxercise and tèmperance stréngthen even an *indifferent* constitútion, and supply' in sóme measure the imperféctions of nature.

Here we find that, however the inflection may change place on the rest of the words, the word *indifferent* must always have the falling inflection, or the sense of the sentence will not be brought perfectly out. In the same manner we may observe, that the same word in another sentence, when it requires the rising inflection, cannot alter that inflection to the falling, without injuring the sense. Thus in the following sentence :

He that has but an *indifferent* constitution ought to strengthen it by exercise and temperance.

Here the word *indifferent* must necessarily have the emphasis with the rising inflection, whatever may be the inflection on the other words.

As a farther proof that emphatick words cannot alter their inflection, we need only attend to the pronunciation of a line in Milton, where two emphatick words are opposed to each other ; speaking of Nimrod, he says—

Hunting (and *mèn* not *béasts* shall be his game.) *B.* xii. *v.* 30.

In pronouncing this passage, we shall find every reader lay the falling inflection on *men*, and the rising on *beasts*, as giving them a contrary position, that is, pronouncing *men* with the rising, and *beasts* with the falling inflection, would soon convince us that the former arrangement is precisely what the sense demands.

From these observations this maxim arises, that as the emphasis of a word depends on the sense of a sentence, so the inflection of voice which this emphatick word adopts, depends on the sense likewise, and is equally invariable: from whence it will evidently follow, that where there are two emphatick words in the same sentence, the sense alone can decide which is to have the rising, and which the falling inflection of voice.

It has been already proved, that emphasis always implies antithesis; and that where this antithesis is agreeable to the sense of the author, the emphasis is proper; but that where there is no antithesis in the thought, there ought to be none on the words: because, whenever an emphasis is placed upon an improper word, it will suggest an antithesis, which either does not exist, or is not agreeable to the sense and intention of the writer. Here some new light seems to be thrown on the nature of emphasis, and a line drawn to distinguish emphatick words from others; but still we are at a loss for the reason why one emphatick word should adopt the rising inflection, and another the falling: from the foregoing examples, it appears, that every emphatick word requires either the one or the other of these inflections, and that the meaning of an author entirely depends on giving each emphatick word its peculiar inflection. It does not seem therefore entirely useless, so far to inquire into the nature, or specifick quality, if I may be allowed to call it so, of these two emphatick inflections, as to be able to decide which we

shall adopt, where the sense of the author does not immediately dictate. Thus in a former quotation from Milton, when speaking of Nimrod, he says.

Hunting (and *mèn* not *béasts* shall be his game.)

Here I say, the ear and understanding are both immediately satisfied upon pronouncing *men* with the falling, and *beasts* with the rising inflection; but in another line of the same author, when speaking of Satan, he calls him,

The *tempter* ere th' *accuser* of mankind.

Here, I say, it is not quite so clear how we shall dispose of these two inflections on the two emphatick words *tempter* and *accuser;* and an inquiry into the nature of these inflections, so as to fix the peculiar import of each, may, perhaps, assist us in deciding with precision in this and similar instances.

It has been observed, that emphasis is divisible into two kinds, namely, into that where the antithesis is expressed, and that where it is only implied; or, in other words, into that emphasis where there are two or more emphatick words corresponding to each other, and that where the emphatick word relates to some other word, not expressed but understood; an instance of the first is this:

When a Persian soldier was reviling Alexander the Great, his officer reprimanded him by saying, Sir, you were paid to fight against Alexander, and not to rail at him. *Spectator.*

Here we find *fight* and *rail* are the two emphatick words which correspond to each other, and that the positive member, which affirms something, adopts the falling inflection on *fight*, and the negative member, which excludes something, has the rising inflection on *rail.*

An instance of the latter kind of emphasis is this :

By the faculty of a lively and picturesque imagination, a man in a dungeon is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature. *Spectator*, No. 411.

Here we find the word *dungeon* emphatical, but it has not any correspondent word as in the other sentence. If we pronounce this emphatick word with the falling inflection, the correspondent words which belong to this emphasis may be imagined to be nearly these, *not merely absent from beautiful scenes ;* which, if added to the word *dungeon*, we should find perfectly agreeable to the sense suggested by the emphasis on that word ; if we draw out this latter sentence at length, we shall find it consist of the same positive and negative parts as the former, and that the positive part assumes the falling, and the negative the rising inflection in both.

EXAMPLES.

When a Persian soldier was reviling Alexander the Great, his officer reprimanded him by saying, Sir, you were paid to *fight* against Alexander, and not to *rail* at him.

By the faculty of a lively and picturesque imagination, a man in a *dungeon*, and not merely *absent* from beautiful scenes, is capable of entertaining himself with scenes and landscapes, more beautiful than any that can be found in the whole compass of nature.

Here then we are advanced one step towards a knowledge of what inflection of voice we ought to use on one kind of emphasis ; *for whenever the emphatick word points out a particular sense in exclusion of some other sense, this emphatical word adopts the falling inflection :* the word *fight*, therefore, in the first, and *dungeon* in the last example, must necessarily be pronounced with the falling inflection, as they

tacitly exclude *rail*, and *mere absence from beautiful scenes*, which are in contradistinction to them.

Having thus discovered the specifick import of one emphatick inflection, it will not be very difficult to trace out the other: for as the import of these two inflections may be presumed to be different, we may, by analogy, be led to conclude, that as the emphatick word which excludes something in contradistinction to it, demands the falling inflection, *the emphasis with the rising inflection is to be placed on those words, which, though in contradistinction to something else, do not absolutely exclude its existence.* Let us try this by an example. Lothario, in the Fair Penitent, expressing his contempt for the opposition of Horatio, says,

> By the joys
> Which yet my soul has uncontroll'd pursu'd,
> I would not turn aside from my least pleasure,
> Though all *thy'* force were arm'd to bar my way.
> *Fair Penitent*, Act ii.

The word *thy*, in this passage, has the emphasis with the rising inflection; which intimates, that however Lothario might be restrained by the force of others, Horatio's force, at least, was too insignificant to control him: and as a farther proof thatthis is the sense suggested by the rising inflection on the word *thy*, if we do but alter the inflection upon this word, by giving it the emphasis with the falling inflection, we shall find, that, instead of contempt and sneer, a compliment will be paid to Horatio; for it would imply as much as if Lothario had said, *I would not turn aside from my least pleasure, not only though common force, but even though thy force, great as it is, were armed to bar my way:* and that this cannot be the sense of the passage, is evident.

Here then we seem arrived at the true principle of distinction in emphasis. *All emphasis has an an-*

tithesis either expressed or understood; if the emphasis excludes the antithesis, the emphatick word has the falling inflection; if the emphasis does not exclude the antithesis, the emphatick word has the rising inflection. The grand distinction, therefore, between the two emphatick inflections is this; *the falling inflection affirms something in the emphasis, and denies what is opposed to it in the antithesis, while the emphasis with the rising inflection, affirms something in the emphasis, without denying what is opposed to it in the antithesis:* the former, therefore, from its affirming and denying absolutely, may be called the strong emphasis; and the latter, from its affirming only, and not denying, may be called the weak emphasis. As a farther trial of the truth of these definitions, let us examine them by a few additional examples.

When Richard the Third rejects the proposal of the duke of Norfolk to pardon the rebels, he says,

> Why that, indeed, was our sixth Harry's way,
> Which made his reign one scene of rude commotion:
> I'll be in men's *despite* a monarch: no,
> Let kings that *fear* forgive; blows and revenge
> For me. *Richard* III. Act 5.

In this example, we find several words emphatical: but the words *despite* and *fear* particularly so: these are always pronounced with the strong emphasis, which always adopts the falling inflection. In the foregoing definition of this emphasis, it is said, that the falling inflection affirms something in the emphasis, and denies what is opposed to it in the antithesis; and we accordingly find, that something is affirmed of the words *despite* and *fear*, and something is denied of the antithetick objects suggested by these words, which are *favour* and *fearlessness;* for the paraphrase of these words, when thus emphatical, would be, *I'll be, not in men's favour, but in their*

despite a monarch—and let not me who am fearless, but kings that fear, forgive: by which we perceive the justness of the definition ; for what is affirmed of the emphatick object is denied of the antithetick object ; agreeably to the definition of the strong emphasis, or the emphasis with the falling inflection : another example will serve farther to illustrate the nature of this species of emphasis.

When Cato is encouraging his little senate to hold out against Cæsar to the last, he says,

> Why should Rome fall a *mòment* ere her time ?

The emphasis, with the falling inflection on the word *moment*, which is the inflection it is always pronounced with, suggests an antithesis opposed to a moment, which antithesis is *a very short time ;* and the import of this emphasis at length, would be equivalent to this : *Why should Rome fall not only a little, but even a moment before her time ?* By which paraphrase, we see the definition of this emphasis again exemplified ; for something is affirmed of the emphatick object, and something is denied of the antithetick object.

The import of the emphasis with the rising inflection, may be exemplified by the following passage. Horatio, in the Fair Penitent, taxing Lothario with forgery, says,

> 'Twas base and poor, unworthy of a *mán,*
> To forge a scroll so villainous and loose,
> And mark it with a noble lady's name. Act. ii.

The word *man*, in the first line of this example, is the emphatick object, which must necessarily have the rising inflection ; because this inflection intimates, that something is affirmed of the emphatick, which is not denied of the antithetick object : the antithetick object to the word *man*, we may suppose to be some being of a lower order ; and if this emphasis

were paraphrased, it would run thus: *'Twas base and poor, unworthy of a man, though not unworthy of a brute.* And thus we find, that in this emphasis, what is affirmed of the emphatick object, is not denied of the antithetick object, agreeably to the definition laid down.

In the examples which have been hitherto produced, the emphasis has always clearly suggested the antithesis; and a paraphrase, formed by producing both the emphatick and antithetick object, has readily presented itself: but there are many instances, where, though the antithetick object is equally real, it is not so easily made out. In order to facilitate this operation, it will be necessary to observe, that the human feelings have recourse to the most minute distinctions imaginable, for the sake of expressing those feelings with precision and force.

Thus when Lothario, in the Fair Penitent, says to Lucilla,

> I see thou hast learn'd to *rail.* *Fair Pen.* Act i.

The emphasis with the rising inflection on the word *rail*, does not suggest any precise antithetick object in opposition to it, but an indefinite something more excellent than railing, as if he had said, *I see thou hast learn'd to rail, if thou hast not acquired any art more excellent than railing*: but whether she has any such acquirement, he leaves her to judge.

In the same manner, when Jane Shore is protesting her fidelity to Edward's issue, Gloucester answers,

> 'Tis well—we'll *try*' the temper of your heart.
> *Jane Shore,* Act iv.

The emphasis with the falling inflection on the word *try* suggests an antithesis, which makes it necessary to have recourse to the former speech: in this we find Jane Shore gives proof of her fidelity by protest-

ations; but Gloucester replies, *'Tis well, we'll try the temper of your heart;* which is perfectly equivalent to saying, *We will not only prove your fidelity by talking, but by trial;* and as this amplifies and illustrates the sense of the passage, we may be sure the emphasis is properly placed.

An instance of an antithesis, perhaps, still less obvious, we have in the following line of Richard the Third, where Prince Edward apologizes for his brother's sarcastick ridicule on the Duke of Gloucester:

I hope your grace knows how to *bear* with him. Act iii.

The *bear*, in this sentence, is the emphatical word, and always pronounced with the rising inflection; but though we perceive, at first hearing, the propriety of adopting this inflection, we cannot so readily discover the antithetick object intimated by it; it is not till we consider the definition of the neuter verb to *bear*, that we find out what is opposed to it; the word *bear*, in the passage alluded to, indicates supporting a degree of displeasure, so as to seem pleased when we are not really so; the antithetick object, therefore, must be, *being really pleased*, and the paraphrase intimated by this emphasis will be this: *I hope your grace knows how to bear, or to seem pleased with him, though not to be really pleased with him.*

Sometimes the sense of a passage makes it difficult to determine whether we must use the emphasis with the rising or falling inflection; and in this case, (though it seldom happens) we may adopt either the one or the other indifferently. Thus when Horatio, in the Fair Penitent, tells Calista that he came to her as a friend, she answers,

You are my *husband's* friend, the friend of *Altamont!*

The words *husband* and *Altamont*, in this line, are emphatical; if they are both pronounced with the

falling inflection, it imports an absolute denial of the antithetick object, which is the *friendship of Horatio to her;* if we pronounce them with the rising inflection, it only *insinuates* that he is not her friend:. and this latter emphasis seems the most suitable to the situation of Calista, as at that time she has not so far broke terms with Horatio as absolutely to deny that he is her friend; and, therefore, the inflection which affirms something in the emphasis, without denying the antithesis, is the inflection she ought to adopt.

Thus have I been led insensibly by my subject into intricacies and distinctions, whither, perhaps, but few of my readers will be able to follow me: I might, indeed, have contented myself with less minuteness and precision, but the speculation appeared too curious and useful to be slightly treated. If what has been observed of these emphatick inflections be true, we may take occasion to contemplate how few are the principles on which Divine Wisdom constructs operations of the greatest extent and variety: and it may be presumed, that by being acquainted with these principles, we shall be better enabled to enter into the views of Providence in the gift of speech, by perfecting and regulating it according to these views. By a knowledge of the principles of grammar, we are enabled to express our thoughts with greater force, precision, and perspicuity; and it cannot be doubted, that a knowledge of the grammar of pronunciation, if it may be called so, will powerfully tend to the same useful purpose.

Practical System of Emphasis.

HAVING endeavoured to shew the nature of emphasis, properly so called, and attempted to distin-

guish it into its several kinds, according to the inflection of voice it adopts; having made some efforts to ascertain the peculiar character of each emphatick inflection, and by this means afforded some assistance to a discovery of the true emphasis in doubtful cases; it will be necessary, in the next place, to endeavour to reduce what has been said into a practical system, and to extend the former observations on emphatick inflection to the pronunciation of every different species of emphasis. Hitherto we have treated chiefly of that emphasis, which may be called single; that is, either where the two emphatick words in antithesis with each other are expressed; or where but one of them is expressed, and the antithesis to it is implied or understood. But besides these, there are instances where two emphatick words are opposed to two others, and sometimes where three emphatick words are opposed to three others in the same sentence. Let us take a view of each of these different kinds of emphasis in its order:

1 { Exercise and temperance strengthen even an *indìfferent* constitution.

2 { You were paid to *fìght* against Alexander, and not to *ráil* at him.

3 { The pleasures of the imagination are not so *gròss* as those of *sénse*, nor so *refíned* as those of the *understànding*.

4 { *Hé* raised a *mòrtal* to the *skíes*.
Shè drew an *ángel dòwn*.

In the first example, we find the emphatick word *indifferent* suggest an antithesis not expressed, namely, *not a good constitution;* this may be called *the single emphasis implied.*

In the second example, the words *fight* and *rail* are in antithesis with each other, and do not suggest any other antithetick objects; and this may be called the *single emphasis expressed.*

In the next example, the emphatick words *gróss* and *refined* are opposed to each other, and contrasted with *sense* and *understanding;* and this mutual correspondence and opposition of four parts to each other may not improperly be termed *the double emphasis.*

When three antithetick objects are opposed to three, as in No. 4, we may call the assemblage *the treble emphasis.*

Single Emphasis implied and expressed.

In the *single emphasis implied*, we find the inflections are so strictly appropriated to the nature of the emphasis, that using one instead of the other would inevitably alter the sense: This has been abundantly proved in the preceding chapter. The same may be observed (as we shall see presently) of the *single emphasis expressed;* but this appropriation of inflection to sense does not seem to hold so strictly where the emphasis is double, or treble; for here, as the antithetick objects are almost always expressed, and there is seldom any danger of a mistake in the sense, we shall not wonder to find harmony claim her indisputable rights in making this sense most agreeable to the ear.

But though the inflections of the double and treble emphasis frequently yield to the harmony of arrangement, the single emphasis expressed requires its specifick inflection on each part; for in the second example:

> You were paid to *fight* against Alexander, and not to *rail* at him.

Here, if we were to place the rising inflection on *fight* and the falling on *rail*, as the harmony of ca-

dence would intimate, we should soon find, that in the single emphasis expressed, there is as strict an appropriation of inflection to the sense of the emphasis as when but one part of the antithesis is expressed in the single emphasis implied. As the inflections in this species of emphasis, therefore, are of much more importance, and much more difficult to settle, than those of the double and treble emphasis, it may not be improper, before we enter on the latter, to extend our speculations a little on the former.

Whatever may be the reason why the positive member of a sentence should adopt the emphasis with the falling inflection, and the negative member the rising; certain it is, that this appropriation of emphatick inflection, to a positive or negative signification, runs through the whole system of pronunciation. Agreeably to this arrangement, we constantly find good readers finish negative sentences with the rising inflection, where ordinary readers are sure to use the falling inflection, and to drop the voice; and, perhaps, this different pronunciation forms one of the greatest differences between good and bad readers: Thus, in the following sentence from the Oration of Demosthenes on the Crown, translated by Dr. Leland:

> Observe then, Æschines; our ancestors acted thus in both these instances; not that they acted for their benefáctors, not that they saw no dánger in these expeditions. Such considerations never could induce them to abandon those who fled to their protéction. Nò, from the nobler motives of glory and renòwn, they devoted their services to the distrèssed.

There are few good readers who will not pronounce the two first sentences of this passage so as to terminate them with the rising inflection: And this manner of reading them we find agreeable to the para phrase suggested by thefalling inflection adopted by the positive signification of the last sentence; by which means all the sentences of this passage form

parts of one thought, and may be reduced to the definition of the emphasis with the falling inflection; as, *They acted from the nobler motives of glory and renòwn, and not inférioùr motives.*

Wherever, therefore a negative sentence, or member of a sentence, is in opposition to a positive sentence, or member of a sentence, we find it usually adopt the rising inflection: And often where there is no correspondent positive member or sentence expressed, if the negative member or sentence would admit of a positive, and that the sense of this positive is agreeable to the general tenor of the composition; in this case, likewise, we find the negative member or sentence adopt the rising inflection. Thus, in the same oration, Demosthenes, speaking of the publick works he had erected, says,

As to those publick works, so much the object of your ridicule, they, undoubtedly, demand a due share of honour and applause; but I rate them far beneath the great merit of my administration. It is not with stones nor bricks that I' have fortified the city. It is not from works like these that I' derive my reputátion. Would you know mý methods of fortifying? Examine, and you will find them in the arms, the towns, the territories, the harbours I have secùred; the navies, the troops, the armies I have ràised.

The two middle negative sentences of this passage have not any correspondent positive sentences preceding or following them; but the rising inflection on these sentences suggests a meaning so compatible with the mind of the speaker, that we cannot doubt of its being the true one; for it is equivalent to saying, *It is not with works like these that I' have fortified the city, but with something much bètter.* This will receive a farther illustration from another passage of the same orator.

For if you now pronounce, that, as my publick conduct hath not been right, Ctesiphon must stand condemned, it must be

thought that yourselves have acted wrong, not that you owe your present state to the caprice of fortune. But it cannot be. No, my countrymen! It cannot be you have acted wrong, in encountering danger bravely, for the liberty and safety of all Greece. No! by those generous souls of ancient times, who were exposed at Marathon! By those who stood arrayed at Platea! By those who encountered the Persian fleet at Salamis! who fought at Artemisium! By all those illustrious sons of Athens, whose remains lie deposited in the publick monuments! All of whom received the same honourable interment from their country: Not those only who prevailed, not those only who were victorious. And with reason. What was the part of gallant men they all performed; their success was such as the supreme director of the world dispensed to each.

The two last members of the first sentence we find naturally adopt their specifick inflections; that is, the positive member, the falling on *wrong*, and the negative the rising on *fortune*. The succeeding sentence has a negation in it that suits the rising inflection much better than the falling, and therefore *Greece* has very properly the rising inflection; and the latter members, *not those only who prevailed, not those only who were victorious*, will not admit of the falling inflection without an evident prejudice to the sense.

Plausible, however, as this doctrine may appear, it is not pretended that it is universally true. It is certain, that a negative member of a sentence may often have the falling, and a positive member the rising inflection: But it is as certain, that where the sentence is so constructed as to require the rising inflection on the negative, and the falling on the positive part of the sentence, there is always both greater force and harmony.

From these observations, therefore, we may conclude, that in the single emphasis, where harmony is not grossly violated, sense ought always to predominate: and hence will arise this general rule: *Whenever a sentence is composed of a positive and negative part, if this positive and negative imports that some-*

thing is affirmed of one of the things which is denied of the other, the positive must have the falling and the negative the rising inflection.

Small as the extent of this rule is, it appears to throw a considerable light on the doctrine of emphasis; and particularly where the sense of a passage is not very obvious, and where harmony admits of a diversity of inflection. Let us endeavour to reduce these speculations to practice. In a passage of Milton's Paradise Lost, the angel, speaking of Nimrod, says,

> Hunting (and mèn, not bèasts, shall be his game.)
> B. xii.

Every ear agrees to lay the emphasis with the falling inflection on *men*, and the emphasis with the rising inflection on *beasts*, agreeably to the rule just laid down; but when, in the same author, we meet with a description of Satan's coming down to be revenged on men in these words,

> For now
> Satan, now first inflam'd with rage, came down;
> The tempter, ere th' accuser of mankind,
> To wreck on innocent frail man his loss
> Of that first battle, and his flight to hell.
> B. iv.

In the third line of this passage we find no such certainty in adapting a different inflection to the two emphatick words *tempter* and *accuser*, as in the former instance.

A little reflection, however, obliges us to give the falling inflection to *tempter*, and the rising to *accuser*; but the reason of this disposition does not readily occur. A little farther reflection will induce us to resolve this arrangement of inflection into the foregoing rule. For the word *ere*, signifying *before*, relates to the word *now*, in the former line; and the paraphrase

of this emphasis is, *the tempter now, at this time, not the accuser, as he was afterwards;* whereas a transposition of emphatick inflection, that is, the rising inflection on *tempter*, and the falling on *accuser*, would infallibly suggest this sense—*The tempter, not only before he was something more inimical than accuser, but before he was even the accuser of mankind.* This paraphrase agrees so ill with the sense of the passage, and the former so well, that we need not hesitate a moment about the true emphasis.

The reason for placing the emphasis with the rising inflection on *accuser*, and that with the falling on *tempter*, seems to arise from the same principle as that of placing the emphasis with the falling inflection on the positive, and that with the rising inflection on the negative part of a sentence; for the priority of one thing to another is reducible to its being that thing at that time, and not another thing; and the preferableness of one thing to another is equal to the choice being fixed on one thing and not another. Thus the following phrase: "I would rather teach the art of poisoning than that of sophistry," may be reduced to this: If I must teach one of these arts, I will teach poisoning, and not sophistry. But if one of these parts of the antithesis admits of emphasis, that is, if it appears to be the intention of the speaker not to say merely that one thing is prior or preferable to another, but that one of these things, in the strictest sense of the word, and opposed to something of smaller import, is prior or preferable to another; or, if one of these things is said to be prior or preferable to another thing, taken in its strictest sense, and opposed to some other thing of less importance; in this case, I say, the emphasis with the falling inflection is on that part of the antithesis which intimates something of more importance than is simply expressed. Thus, in the following sentence,

I would die sooner than mention it.

If we mean only to declare our choice between dying and mentioning, the falling inflection must be placed on *die*, as this is the part of the sentence that corresponds to the positive part of the declaration: If we would express this choice with emphasis, so as to show that we would not only undergo great difficulties, but that we would even die sooner than mention it, the same inflection is preserved on the same word, with a small addition of emphatick force: If it were understood that we would die sooner than mention it, but for fear mention should be taken in too large a sense, we wish to express a resolution of dying before we would discover the smallest part of it; in this case, I say, we should lay the strong emphasis and falling inflection on *mention*, which would intimate a new antithesis, and the equivalent to saying, *I would not only die before I would declare or relate it, but even before I would mention it;* and here we find the word *die* assume the weak emphasis and rising inflection, as the question in this case is not so much about dying as about the degree of mention we are resolved not to make.

But if both parts of the comparison be understood, and therefore to be taken simply and without emphasis, and it is the intention of the speaker to declare, with emphasis, the priority or preferableness only; in this case, the comparative word has the strong emphasis and falling inflection, and the word compared has the weak emphasis and rising inflection. Thus Gay, in his fable of the Elephant and Bookseller, makes the latter offer pay to the former for writing satire; and in order to show there is no necessity to hire beasts to prey on men, while men, by envy, prey on each other, says,

Envy's a *shàrper* spur than pay.

Here the word *sharper* has the strong emphasis and falling inflection, as *envy* is not said, with emphasis, to be a sharper spur than pay; for envy is not here opposed to any other disposition, or to a disposition less malevolent; nor is pay opposed to any other, or to a less reward; but the emphasis is confined to the comparative word, *sharper;* as if he had said, *Envy is not only a spur equally sharp, but sharper than pay.*

On these principles we may account for the emphasis which a good actor always places on the first part of the antithesis in the following examples:

Ham. What! look'd he frowningly?
Hor. A countenance more in *sòrrow* than in anger. *Shakes.*

It is a custom
More honoured in the *brèach* than the obsérvance. *Ibid.*

He is more *knàve* than fool. *Proverbial phrase.*

Oh! the blood *mòre* stirs,
To rouse a lion than to start a hare.
Shakes. Hen. IV. Part I. Act i.

This last example is the parallel of that from Gay; and it is presumed, that a judicious actor would lay the great stress, that is, the emphasis with the falling inflection, on the word *more*, and give the words *lion* and *hare* the weak emphasis and rising inflection. For Hotspur, in this passage, is talking of dangers, and is not so much comparing them as the advantages that arise from them; and the paraphrase of this emphasis would be, *the resistance we make to great and small danger is not equal; a great danger stirs the blood much more than a small one.*

This paraphrasing or drawing out the signification of emphatick words seems the best guide where the sense is not quite obvious, and will lead us to decide in many doubtful cases, where nothing but

the taste of the reader is commonly appealed to. To illustrate this still farther, let us examine a line in Otway's Venice Preserved, where Pierre, expatiating on the wretched state of Venice, says,

Justice is lame as well as blind among us.

The phrase, *as well as*, signifies nothing more than parity, and is nearly similar in sense to the conjunction *and*; if, therefore, we lay the falling inflection on *blind*, it would be equivalent to saying, *Justice is not only lame, but blind;* and this is a piece of information we did not want: For justice is always supposed to be blind. But the falling inflection on *lame*, and the rising on *blind*, is equivalent to saying, *Justice is not only blind, as she is every where else, but in Venice she is lame as well as blind.* And that this is the true meaning of the passage, cannot be doubted. If the poet had writen the line in this manner:

Justice is as lame as she is blind among us:

The falling inflection placed on *blind*, would imply, that *Justice is not only very lame, but even as lame as she is blind.* Thus we see the sense varies with the different emphasis we adopt, and is never fully and forcibly displayed without the kind of emphasis that is peculiarly suited to it.

But it may be asked, since the sense must be fully conceived before we can adapt the emphasis to the words, of what use is it to ring all these changes upon the different emphases, when, though we conceive them ever so distinctly they will only suggest one particular sense, but will never tell us which we shall adopt as most suitable to the meaning of the author. To this it may be answered, that whatever tends to show the different import of each kind of emphasis, enables us the better to judge of the suitable-

ness or unsuitableness of each emphasis to the sense. This unfolding and displaying of what is suggested by each emphasis is that assistance to the understanding which spectacles are to the eye; magnifying glasses are not calculated for those whose powers of sight are so strong and clear as to have no need of them, nor for those who have no sight at all; but for such as wish to view objects distinctly, and with less labour than without this assistance. Where the sense is clear, we need no such assistance: but where the sense is obscure and dubious, it can scarcely be doubted that displaying and unfolding it by such paraphrases as are suggested by the application of different kinds of emphasis, will tend greatly to take away the ambiguity, will show which kind of emphasis is most suitable to the sense, and enable us to pronounce with greater confidence and security.

From what has been said of the nature of emphasis, it will evidently follow, that pronunciation is a kind of supplement to written language. As vivacity and force depend greatly on brevity, and brevity borders naturally on obscurity; in order to preserve the meaning without losing the force, pronunciation interposes, and, as it were, supplies the ellipsis in the written words, by a stress and inflection of voice, which imply what belongs to the sense, but which is not sufficiently obvious without oral utterance. Hence we may conclude, that language is never perfect till it is delivered. A just pronunciation brings to view its latent and elliptical senses, without clogging it with repetitions which would retard its communication and enfeeble its strength. Thus by pronouncing the following sentence: *Exercise and temperance strengthen an indifferent constitution:* By pronouncing this sentence, I say, with the falling inflection on the word *indifferent*, I convey as much to the understanding as if I had

said, *Exercise and temperance strengthen not only a common constitution, but even an indifferent constitution.* And the inferiority of the latter sentence, from its tautology and pleonastick tardiness, sufficiently shows the necessity of a just pronunciation to supply the ellipses of written language.

Double Emphasis.

The double emphasis, as we have already observed in page 213, seems most frequently to be regulated by the harmony of the sentence; for as it is a general rule, that the rising inflection must take place in the middle of such a sentence, the second branch of the first member must necessarily have the rising inflection, and the rest of the branches must have such an emphasis and inflection as contribute most to the harmony of the period. With this general rule, that the two parts of the antithesis have each of them the two different inflections, arranged in an opposite order; that is, as two inflections in the same member cannot be alike, if the second branch of the first member has the rising, the first branch must, of course, have the falling inflection; and as the last branch of the second member forms the period, and therefore requires the falling, the first branch of this member must necessarily have the rising inflection; this is the arrangement of inflection which seems universally adopted by the ear, as it will be found, upon experiment, no other is so various and musical. An example will soon convince us of this:

The pleasures of the imagination, taken in their full extent, are not so *grèat* as those of *sénse*, nor so *refíned* as those of the *understánding*. *Spect.* No. 411.

In this example, the ear perceives the necessity of adopting the rising inflection on the word *sense;* and, for the sake of variety, lays the falling inflection on *gross;* and, by the same anticipation, perceiving the period must have the falling inflection on *imagination*, adopts the rising inflection on *refined;* by these means, the greatest variety is obtained, and the sense inviolably preserved; for if we were to repeat this passage with contrary inflections on the first member, we should soon perceive the impropriety:

The pleasures of the imagination, taken in their full extent, are not so *gróss* as those of *sènse*, nor so *refíned* as those of the *understànding*.

Here we perceive the whole sentence is monotonous, by adopting the same inflections in the same order on the first and last members; and the sense is manifestly injured by laying the strong emphasis and falling inflection in the middle of the sentence, contrary to the general rule.

The nature of the *double emphasis expressed*, respecting the inflection of voice which each antithetick part adopts rather in compliance with the ear than for the purpose of enforcing the sense, will be farther illustrated by the *treble emphasis*.

Treble Emphasis.

THE treble emphasis, where all the parts are expressed, occurs but seldom; and when it does, there is seldom any difficulty in pronouncing it; for as each part has its correspondent part expressed, there is scarcely any necessity to enforce one more than the other, and they easily fall into a just and harmonious arrangement. Thus, in the following lines:

Shé in her *girls* again is *cóurted;*
I go a *wóoing* with my *bóys:*

Every emphatical word adopts that inflection which the harmony of the verse would necessarily require, if there were not an emphatical word in the whole couplet. This arrangement of emphatick inflections almost always takes place when every part of the treble emphasis is expressed; but when the double emphasis has two of its parts so emphatical as to imply two antithetick objects not expressed, and so to form a treble emphasis implied only; in this case, I say, it is not so easily determined how we are to place the emphatick inflections. Thus in the following passage of Milton, (*Paradise Lost*, Book I. v. 262.)

To reign is worth ambition, though in hell;
Better to reign in hell than serve in heaven:

The words *heaven* and *hell*, in the last line, besides the common antithesis which they form to each other, seem to have each of them an antithetick object distinct and separate, and so to form a treble emphasis, instead of a double one; for the emphasis with the falling inflection on *hell*, seems to intimate, that to reign is so desirable, that it is better to reign, not only where it is attended with its usual cares, but even in hell, where it is attended with torments; and the same emphatick inflection on *heaven* implies, that servitude is not only detestable where it has its usual inconveniences, but even in heaven, where it is attended with pleasures. These paraphrases, implied by the emphases with the falling inflection, seem not only to agree with the sense of the author, but necessarily to belong to it; and yet so agreeable is a contrary arrangement of inflection to the ear, that we seldom find this passage pronounced in this manner.

Let a whole assembly be desired to read these lines in Milton, and a single person will scarcely be found whose ear will not draw him into the common arrangement of emphatick inflection, though contrary to the strongest sense of the passage:

> To reign is worth ambition, though in hell;
> Better to *rèign* in *héll* than *sérve* in *hèaven.*

Most readers, I say, in repeating these lines, will pronounce the last line as it is marked; that is, they will lay the falling inflection on *reign*, and the rising inflection on *hell*, in order to diversify it from the two concluding branches of the antithesis; that is, the line will be exactly the same with respect to inflection and emphasis, as the following:

> Not so *gròss* as those of *sénse*, nor so *refíned* as those of the *understànding.*

But if we attend to the sense of Milton, we shall find that the word *hell*, though in the middle of the antithesis, seems necessarily to require the falling inflection; for, as we have observed, Satan's ambition to reign is so great, that he wishes to reign even in hell; that is, *not where reigning has its usual cares attending it, but even in hell, where it is accompanied with torments suited to his superiour wickedness.* If we wish to convey this sense strongly, which the words of the author will certainly admit of, we must necessarily place the emphasis with the falling inflection on the word *hell*, and neglect the musick of the line, which would require another arrangement: For if it is an invariable maxim, that where force and harmony are inconsistent, the preference must be given to the former; without all question, this passage ought to be read, not as it commonly is, in this manner:

*To reign is worth ambition, though in hell;
Better to *rèign* in *hèll* than *sérve* in *hèaven*:

But in this:

To reign is worth ambition, though in hell;
Better to *rèign* in *hèll* than *sérve* in *hèaven*.

An emphasis of exactly the same kind is found in a saying of Julius Cæsar, who, when he was passing through an obscure village in Gaul, made use of these words:

I would rather be the *fìrst* man in that *vìllage* than the *sécond* in *Ròme*.

The general harmony of pronunciation invariably inclines us, at the first reading of this passage, to lay the emphasis with the falling inflection on *first*; that with the rising on *village*; the rising likewise on *second*, and the falling on *Rome*; but if we wish strongly to enforce the sense of the words, we must necessarily lay the rising inflection on *first*, and the falling on *village*, in the following manner:

I would rather be the *fírst* man in that *vìllage* than the *sécond* in *Ròme*.

For in this pronunciation we strongly enforce the desire he had for superiority, by making him prefer it, *not only in a common place, but even it that village, to inferiority, even in Rome*. If this latter mode of reading this sentence seems too turgid and emphatick for the historick style, what are we to think of that general rule that seems universally to be acknowledged by all readers; namely, that the sense of an author ought always to be enforced to the utmost, let the harmony be what it will? This maxim, howev-

* Mr. Garrick, upon being asked to read these lines, repeated them at first in the former mode of placing the emphatick inflections; but, upon re-considering them, approved of the latter.

er, I take to be rashly adopted ; for, as we have before observed, reading seems to be a compromise between the rights of sense and sound. Obscurity is the greatest possible defect in reading ; and no harmony whatever will make amends for it : But if the sense of a passage be sufficiently clear, it seems no infringement on the rights of the understanding to give this sufficiently clear sense an harmonious utterance. In this case, it is, perhaps, necessary to distinguish between *clear sense* and *strong sense ;* the first is that which puts the author's meaning beyond the possibility of mistake ; the latter, as it were, *adds* something to it, and places the sense in such a point of view as to give it, though not a different, yet a greater force than what the words immediately suggest ; but if this additional force becomes harsh, quaint, or affected, the ear claims her rights in favour of harmony ; and good taste will always admit her claim, when the rights of the understanding are sufficiently secured.

Thus, in that noble sentiment of Cato :

> A day, an hour, of virtuous liberty
> Is worth a whole eternity of bondage.

To pronounce this passage with the greatest force, we ought to lay the emphasis with the falling inflection on *eternity*, as this would suggest a paraphrase perfectly illustrative of the sense, which is, that *a day or an hour of virtuous liberty is not only worth more than the longest finite duration in bondage, but even a whole eternity.* This pronunciation, however, would necessarily give the rising inflection to *bondage*, which would conclude the passage so inharmoniously, that the ear finds itself obliged to neglect this so forcible expression, and content itself with placing the rising inflection on *eternity*, for the sake of the harmony of the cadence : and as the plain import of

the word *eternity* is sufficiently strong and emphatical, sense is no great loser by the sacrifice: If, however, the thought could have been so disposed as to have made a word, so susceptible of force as *eternity*, adopt the falling inflection and conclude the line, the expression, it is presumed, would have been still stronger. Let us suppose, for instance, the two last lines had stood thus:

> A day, an hour, in virtuous liberty
> Outweighs, in bondage, an eternity:

I do not contend that this alteration is not greatly inferiour to the original in point of composition, from the necessity of adopting words less suitable; but, I think, I may appeal to the ear of every critical speaker for the superiority of the latter, with respect to the force and harmony of pronunciation. In the same manner, it may be observed, that if the words in Milton were transposed as in the following line,

> Better in *hèll* to *rëign*, than *sérve* in *hèav'n*,

the falling inflection on *hell*, and the rising on *reign*, would preserve both the force and harmony; but I am far from presuming to judge whether the line would be better by this alteration. The same may be observed in the transposition of the saying of Cæsar:

> In that *vìllage* I would rather be the *fírst man*, than the *sécond* in *Ròme*.

By this arrangement, we see the strongly emphatick words, which require the falling inflection, are in the beginning and end of the sentence, and the two emphatick words that require the rising inflection in the middle; and, consequently, the inflections on the two first and two last emphatick words are in a different order.

But if a treble emphasis implied will often, for the sake of harmony, neglect such an emphasis as produces the greatest force, there is a much greater necessity for this sacrifice to sound where every part of the treble emphasis is expressed. Thus, in the following lines :

Hé raised a *mòrtal* to the *skies*.
Shè drew an *ángel dòwn*.

If, for the sake of showing that Timotheus did not only raise a mortal very high, but even to the *skies* ; if, I say, for the sake of intimating this sense, we lay the emphasis with the falling inflection on *skies*, we shall ruin the harmony of the couplet : The same may be observed if we lay the same emphasis on *angel* ; for though this would intimate that St. Cecilia did not draw down a common being, but even an angel, yet this intimation would make no amends for the quaintness and discord this inflection would occasion ; but if these lines had been so constructed as to admit of the emphasis with the falling inflection on these words, perhaps we should not have found either sense or harmony the worse for it.

Hé to the *skìes* a *mórtal* raised,
An *àngel shé* drew *dòwn*.

Thus we perceive there are some things clear and decided, others ambiguous and indeterminate : The best decision in the latter case is, to observe the pronunciation of the best readers and speakers, and to mark it by the inflections which are here made use of. A notation of this kind, will enable us to collect examples of different modes of pronunciation, and to form an opinion from examples of the best authority : by this means we shall be able to give some stability to those sounds which have hitherto been thought too fleeting and evanescent for retrospection.

General Emphasis.

HITHERTO emphasis has been considered as appropriated to a particular word in a sentence, the peculiar sense of which demanded an increase of force, and an inflection correspondent to that sense; we shall now endeavour to throw some light upon that emphatick force, which, when the composition is very animated, and approaches to a close, we often lay upon several words in succession: This successive emphatick force does not, like the former, suggest any particular meaning excluded by it, and therefore may not improperly be called a general emphasis. This emphasis is not so much regulated by the sense of the author as by the taste and feelings of the reader, and therefore does not admit of any certain rule; but as it is very strong and energetick when it is happily applied, it may not be useless to endeavour to give such rules as will naturally arise from a few examples.

When Lucius, in Cato, seems to have exhausted every topick in favour of giving up a hopeless war and submitting to Cæsar, he concludes with this emphatick period:

> What men could do,
> Is done already: Heav'n and earth will witness,
> *If Rome must fall*, that we are innocent.

The common manner of pronouncing this last line is, to lay an emphasis with the rising inflection on the word *must*, which is certainly a very just one, and may be called the particular emphasis; but if we were to place an emphasis on each of the four words, *if Rome must fall*; that is, the emphasis with the rising inflection on *if*, that with the falling on *Rome* and *must*. and the rising on *fall*;

if these emphases, I say, are pronounced with a distinct pause after each, it is inconceivable the force that will be given to these few words.

In the same manner, when Demosthenes is describing the former helpless state of Athens, he says,

There was a time, then, my fellow-citizens, when the Lacedemonians were sovereign masters both by sea and land; when their troops and forts surrounded the entire circuit of Attica; when they possessed Eubœa, Tanagra, the whole Bœotian district, Megara, Ægina, Cleone, and the other islands; while this state had not one ship, *nòt óne wàll.*

The general mode of pronouncing the last member of this sentence is, to lay an emphasis on the last word, *wall:* This is unquestionably proper; but if we lay an emphasis on the three last words, that is, the falling on *not*, the rising on *one*, and the falling on *wall*, and pause very distinctly between each, we shall be at no loss to decide on the superiority of this general emphasis. We have another instance of the force of this general emphasis, in that beautiful climax of Zanga, in the tragedy of the Revenge:

That's truly great! what think you 'twas set up
The Greek and Roman name in such a lustre,
But doing right in stern despite of nature,
Shutting their ears to all her little cries,
When great, august, and godlike justice call'd.
At Aulis one pour'd out a daughter's life,
And gain'd more glory than by all his wars;
Another slew a sister in just rage;
A third, the theme of all succeeding time,
Gave to the cruel axe a darling son:
Nay more, for justice some devote themselves,
As he at Carthage, an immortal name!
Yet there is *òne stèp léft* above them all,
Above their history, above their fable;
A *wìfe, brìde, mìstress, unenjòyed,*
Do that, and tread upon the Greek and Roman glory.
Act iv. *Scene last.*

In pronouncing this passage, we shall find the generality of readers content themselves with laying an emphasis upon the word *one* in the thirteenth line, and pronounce the two succeeding words *step* and *left* without any particular force; but if we give emphatick force to each of these three words, and at the same time pause considerably after every word, we shall find the whole line glow with meaning and energy: for though pronouncing the word *one* with the emphasis and rising inflection, and the succeeding words *step* and *left* with the same inflection, without emphasis, would undoubtedly bring out the author's sense; yet pronouncing *òne* and *stèp* both with emphasis and the falling inflection, seems to snatch a grace beyond the reach of art, and fall in with the enthusiasm of the poet. The emphasis with the falling inflection and increasing force, on the four successive words *wìfe*, *brìde*, *mìstress*, *unenjòyed*, in the last line but one, crowns the whole climax with suitable force and harmony.

But though *general emphasis* may, at first sight, seem to be an exception to the general rule, yet, upon a nearer inspection, it will be found strictly conformable to it. Emphasis has been defined to be another word for opposition or contradistinction; now where, it may be asked, is the opposition or contradistinction to the words *if* and *Rome* and *fall* in the sentence,

> Heav'n and earth will witness,
> If Rome must fall, that we are innocent?

It may be answered, that the mind, in endeavouring to express things strongly, seems to have recourse to a redundancy of sound as well as of words; the adjective *own* and the substantive *self* are superfluous words, if we regard only their mere grammatical import. For the sentences, *this book is mine*, and *I wrote it*, literally signify as much as *this book*

is my own, and *I wrote it myself;* but the latter sentences may be said to be emphatical, and the former not. To the same end our language has adopted an auxiliary verb, to express action or passion with emphasis, in a shorter way than perhaps in any other tongue. Thus, when Othello says to Desdemona—

Perdition catch my soul, but I do love thee—

it is equivalent to saying, *I actually and really love thee*,—in contradistinction to the appearance of love, which so often supplies the place of the reality: and this seems to lead us to the latent antithesis of the general emphasis, which is, the *appearance*, as distinguished from the *reality* or the *similitude*, from the *identity;* and therefore, though the words *if*, *Rome*, and *fall*, taken separately, have no direct antithetick ideas, yet, when united together by successive emphases, they imply a reality and identity of situation in opposition to every possible contrary situation, which contrary situation becomes the real antithetick object of the emphatick words, and thus brings the general emphasis under the same definition as particular emphasis, and shows that both are but other words for opposition, contradistinction, or contrast.

From this view of emphasis, we may perceive the propriety of laying a stress upon some of the most insignificant words when the language is impassioned, in order to create a general force, which sufficiently justifies the seeming impropriety. Thus, in the following sentence—*The very man whom he had loaded with favours was the first to accuse him*—a stress upon the word *man* will give considerable force to the sentence—the very *man*, &c. If to the stress on this word we give one to the word *very*, the force will be considerably increased—the *very*

man, &c. But if to these words we unite a stress on the word *the*, the emphasis will then attain its utmost pitch, and be emphatick, as it may be called, in the superlative degree—*the very man*, &c. And this general emphasis, it may be observed, has identity for its object, the antithesis to which is appearance, similitude, or the least possible diversity.

Intermediate or Elliptical Member.

It now remains to say something of an emphatick circumstance, which, though not mentioned by any of our writers on the subject, seems of the utmost importance to an accurate idea of pronunciation.

It has been already observed, that emphatick force is relative: It may be likewise observed, that it is not relative only with respect to the inferiour force which is given to the unemphatick words; it is relative, also, with respect to the inflection on those words that are not emphatical; that is, emphasis derives as much force from pronouncing those words which are not emphatical with a peculiar inflection, as it does from pronouncing the emphatick words themselves with a suitable inflection and greater force. Let us endeavour to illustrate this by an example:

> Must we, in your person, *crown* the author of the publick calamities, or must we *destroy* him?
>
> *Æschines against Demosthenes.*

Here, I say, in order to preserve to the two emphatical words, *crown* and *destroy*, that force which the contrast demands, we must necessarily pronounce the intermediate member, *the author of the publick calamities*, with the rising inflection, like *crown*, but in a feebler, though higher tone of voice: This mode of pronunciation places the opposite parts in full view, which would be necessarily obscured, if the words *author*

of the publick calamities had the same portion of force and variety as the rest; so that this member, which may not improperly be called the *elliptical* member, has exactly that inflection and that feebleness which it would have, if it had been repeated, at the end of the sentence, in this manner:

Must we, in your person, crown the author of the publick calamities? or must we destroy the author of the publick calamities?

This will be farther illustrated by another example:

It is not he who hath strengthened our fortifications, who hath digged our intrenchments, who hath disturbed the tombs of our ancestors, that should demand the honours of a patriot minister, but he who hath procured some intrinsick services to the state.

Here the intermediate member, *that should demand the honours of a patriot minister*, which agrees both with the positive and negative part of the sentence, must be pronounced in subordination to the word *ancestors;* that is, as this word has the emphasis with the rising inflection, according to the general rule, the intermediate member must have the rising inflection likewise, in a higher and feebler tone of voice, and without any peculiar force upon any of the words.

Another example will render this rule still clearer:

A good man will love himself too well to lose an estate by gaming, and his neighbour too well to win one.

In this sentence, as in the two former, there are two principal constructive parts; and between these parts there is a member which relates to both, and must be pronounced in subordination to both, else the force of each will be lost. This member is, *an estate by gaming;* the first principal constructive part of this

sentence ends with the emphatick word *lose ;* and as its connection with the latter constructive part necessarily requires that it should be pronounced with the rising inflection, every word of the intermediate member which follows it must be pronounced with the rising inflection likewise: for if any emphasis or variety of inflection be given to this member, it will infallibly deprive the correspondent antithetick words, *himself*, *lose*, *neighbour*, and *win*, of all their force and harmony. Every word of this middle member, therefore, must be pronounced with the rising inflection, in a somewhat higher tone than the word *lose*, and nearly approaching a monotone. On the contrary, if we were to place this member at the end of the sentence, in this manner,

A good man will love himself too well to lose, and his neighbour too well to win, an estate by gaming—

In this arrangement, in order to give force and variety to the correspondent emphatick words, the same inflections must take place as before; that is, *himself* must have the falling, *lose* the rising, *neighbour* the rising, and *win* the falling inflection: and to preserve this order, which can alone give the sentence its due precision, the last member, *an estate by gaming*, must be pronounced with the same inflection as the word *win*, but in a lower tone of voice, and appoaching to a monotone; for if any force or variety is given to these words, it must necessarily be at the expense of those that are alone entitled to it. The bad effect, indeed, of pronouncing so many words at the end of a sentence in so low and feeble a tone, is apt to invite the ear to a different pronunciation at first; but a moment's reflection on the sense will induce us rather to dispense with the want of sound than of meaning. The first of these forms of arranging the words is indisputably the best; and writers would do well to make it a rule in composition, never to

finish a sentence with a member that relates to each part of a preceding antithesis ; a neglect of this rule occasions many uncouth sentences even in our best authors.

Mr. Addison, speaking of the power of the imagination, says,

> It would be vain to inquire whether the power of imagining things strongly proceeds from any greater perfection in the soul, or from any nicer texture in the brain of one man than of another. *Spectator*, No. 417.

In this sentence, in order to present each part of the antithesis, *soul* and *brain*, clearly and precisely to the mind, it will be necessary to confine the emphatick force to these words alone; and this can be done no other way than by laying the rising inflection on *soul*, and the falling on *brain*, and pronouncing the last member, *of one man than of another*, with the same inflection as *brain*, but in a lower and almost monotonous tone of voice ; this will necessarily give an uncouthness to the sound of the sentence, but is absolutely necessary to give the sense of it strongly and clearly.

It is true, that by this mode of pronunciation the intermediate member is presented less clearly to the mind ; but when we consider that the sense of it is nearly anticipated by the comparative *greater* and *nicer*, we shall, with less reluctance, give it up to the principal emphatick words, *soul* and *brain*.

It must not be dissembled, however, that if this intermediate member contains an emphatical word, or extends to any length, it will be necessary to consider it as an essential member of the sentence, and to pronounce it with emphasis and variety. Thus, if the sentence just quoted had been constructed in this manner :

> A good man will love himself too well to lose, and his neighbour too well to win, a very considerable sum by gaming.

If, in reading this sentence, we were to place the emphasis with the rising inflection on *lose*, and the falling on *win*, and were to pronounce the rest of the sentence in a low monotonous tone of voice, in the same manner as when it contained but half the number of syllables, we should be both obscure and discordant; but, as the last member is lengthened to double the number of syllables, we find it may be so pronounced as to form an harmonious cadence. Another example will show the necessity of sometimes breaking the general rule. Mr. Addison, speaking of the mutual polish and refinement which the intercourse between the sexes gives each other, concludes,

> In a word: a man would not only be an unhappy, but a rude unfinished creature, were he conversant with none but those of his own make. *Spect.* No. 433.

Here we find the intermediate member close the sentence, and is of such a length as to forbid the feeble monotone which is proper in other cases. It may not, however, be useless to observe, that when these intermediate members are so long, or of so much importance as to demand an emphatical pronunciation, the antithesis is in some measure obscured, and the sentence is deprived of spirit and vivacity.

Before we conclude this article, we may observe, that the emphasis on opposite parts, which obscures the intermediate member, is calculated more for the porposes of force than harmony, and therefore ought to be observed with less rigour in verse than prose; but where the former is familiar, argumentative, and strongly emphatical, it seems to require the obscure pronunciation of the intermediate member no less than the latter.

EXAMPLE.

'Tis hard to say if greater want of skill
Appear in writing or in judging ill:
But of the two less dangerous is th' offence,
To tire our patience than mislead our sense;
Some few in that, but numbers err in this,
Ten censure wrong for one who writes amiss;
A fool might once himself alone expose,
Now one in verse makes many more in prose.

Pope's Essay on Crit.

In the first couplet of this passage, the word *ill*, which agrees to both the emphatick words *writing* and *judging*, is pronounced feebly with the falling inflection, after a strong pronunciation of the same inflection on *judging*. In the next couplet, *tire* and *patience*, *mislead*, and *sense*, form a double emphasis, and come under the general rule; but in the next couplet, the words *wrong* and *amiss*, being only different expressions for the same idea, are to be considered as an intermediate member to the two emphatick words *censure* and *write*, and pronounced feebly with the same inflections as the words they follow.*

From what has been said on this article, it appears of how much importance to reading and

* In the first edition of this work I had not sufficiently considered the nature of unaccented words, and, therefore, gave them the very vague and indefinite appellations I met with in other authors, namely *obscure*, and *feeble*; a farther prosecution of the subject in the *Rhetorical Grammar* enabled me to ascertain the real force of these unaccented words, and to class them with the unaccented syllables of accented words. Thus a clear and definite idea was substituted for an indeterminate and obscure one: And I could, with confidence, tell my pupil that the sentence,

"I do not, so much request, as demand your attention,"

was pronounced like three words; *I do not*, like a word of three syllables, with the accent on the second; *so much request*, like a word of four syllables, with the accent on the last and *as demand your attention* like a word of seven syllables, with the accent on the third. See p. 193.

speaking is a judicious distribution of emphasis; and if what has been observed be true, it is evident how useful, and even necessary it must be, in teaching, to adopt something like the method of marking them here pointed out. Methods of this kind are usually rejected, because at first they are found rather to embarrass than assist the reader; but this will be found to be the case in every art where improvement arises chiefly from habit: The principles of musick would embarrass and puzzle a performer who had learned only from the ear, but nothing but a knowledge of these principles could convey to him the difficult passages of a composer, and enable him to acquire them without the assistance of a teacher. Reading, indeed, may be considered as a species of musick; the organs of utterance are the instruments, but the mind itself is the performer; and, therefore, to pursue the similitude, though the mind may have a full conception of the sense of an author, and be able to judge nicely of the execution of others, yet if it has not imbibed the habit of performing on its own instrument, no expression will be produced. There is a certain mechanical dexterity to be acquired before the beautiful conceptions we possess can be communicated to others. This mechanism is an essential part of all the fine arts. Nothing but habitual practice will give the musician his neatness of execution, the painter his force of colouring, and even the poet the happiest choice and arrangement of his words and thoughts. How, then, can we expect that a luminous and elegant expression in reading and speaking can be acquired without a similar attention to habitual practice? This is the golden key to every excellence, but can be purchased only by labour, unremitting labour, and perseverance.

Harmonick Inflection.

BESIDES that variety which necessarily arises from an attention to the foregoing rules, that is, from annexing certain inflections to sentences of a particular import or structure, there is still another source of variety, in those parts of a sentence where the sense is not at all concerned, and where the variety is merely to please the ear. It is certain, that if the sense of a sentence be strongly conveyed, it will seldom be inharmoniously pronounced; but it is as certain, there are many members of sentences which may be differently pronounced without affecting the sense, but which cannot be differently pronounced without greatly affecting their variety and harmony. Thus in the following sentence:

As we perceive the shadow to have moved along the dial-plate, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are only perceivable by the distance.

In this sentence, provided we do not drop the voice before the end, the sense of the sentence is not at all concerned in any of the inflections, except that on *grow* in the middle, which must necessarily be the rising, and that on *distance* at the end, which must be the falling inflection: if these inflections are preserved on these words, the rest may take their chance, and the sense will be scarcely affected; but the dullest ear must perceive an infinite advantage to the harmony in placing the falling inflection on *grown* in the first part of the sentence, and on *knowledge* in the last: and so natural is this pronunciation, that there are few readers so bad as not to place these inflections on these words without any other guide than the ear.

This part of pronunciation, therefore, though of little importance to the sense, is of the utmost importance to the harmony of a sentence. Every writer on the subject has left it entirely to the ear; and, indeed, so nice are the principles on which harmony and variety in pronunciation depend, that it is no wonder any analysis of it has been shifted off, and classed among those things for which it is utterly impossible to give rules. But, as we have often observed, though the varieties of voice, in other respects, are almost infinite, all these varieties are still reducible to two radical and essential differences, the upward and downward slide or inflection; and therefore, though the high and low, the loud and soft, the the quick and slow, the forcible and feeble, admit of almost infinite degrees, every one of these differences and degrees must either adopt the rising or falling inflection of voice; and these inflections being more essential to the sense and harmony than any, or all the other differences, we have, in the distinction of the voice into the rising and falling inflection, a key to part of the harmony and variety so much admired, and, it may be added, a very essential part. If, therefore, no rules could be given to the application of these inflections to the purposes of harmony and variety, the practicability of marking upon paper those which are actually made use of by good readers and speakers, would be of the utmost importance to elocution; but in this, as well as in other cases, an attempt will be made to mark out some rules, which it is hoped will not be entirely useless.

Preliminary Observations.

When similar members of sentences do not run into such a series, as brings them into the enumerative form; the voice, both to relieve the ear, and im-

press the sense, falls naturally into a succession of inflections, which is something similar to that used in the series, and at once gives force and variety: these inflections sometimes take place at the beginning of a sentence, where the members are similar; but most commonly near the end, when the sentence is concluding with several similar members, which, without this inflection on some particular words, would disgust the ear by a succession of similar sounds. This inflection from the obvious use of it, we may call the Harmonick Inflection.

Difficult, and, perhaps, impossible as it is to describe sounds upon paper to those who are wholly unacquainted with them, the task is not quite so arduous when we address those who have a general idea of what we attempt to convey. If the nature of the rising and falling inflections has been sufficiently conceived, the use of them in this particular will be easily pointed out. The harmonick inflection then is, using the rising and falling inflection of the voice upon successive words, principally to please the ear, and break a continued chain of similar pauses: for the rising inflection of the voice has nothing emphatical in it, nor the falling any thing concluding. As this latter inflection, and the small pause that accompanies it, often takes place on words that are immediately connected in sense with what follows, it seems barely a resting place for the voice and ear, and such an enforcing of the sense as naturally arises from a more deliberate pronunciation of the words. That the voice may be in the falling inflection without marking a conclusion in the sense, and even while it excites expectation of something to follow, is evident from the pronunciation of the first member of a series; but this falling inflection of the voice is essentially different from that which we commonly use when we conclude a sentence; for, in the former case, as has been already observed, the voice is pal-

pably raised higher than on the preceding words, though ending with the falling inflection;* in the latter it *falls* gradually lower on several of the preceding words, and may properly be said to *drop*. An example will contribute greatly to the comprehending of this marking inflection, so necessary to the variety and harmony of a sentence.

We may observe, that any single circumstance of what we have formerly seen often raises up a whole scene of imagery, and awakens numberless ideas that before slept in the imagination; such a particular smell or colour is able to fill the mind on a sudden with a picture of the fields or gardens where we first met with it; and to *bring* up into *view*, al the variety of images that once attended it. *Spectator*, No. 417.

We may here observe, that the former part of this passage has a succession of similar pauses till it comes to the semicolon, (which from the compiete sense it forms might as well have been marked by a colon), and that the succeeding part of the sentence runs exactly into the same succession of similar pauses: which, if pronounced exactly alike, would offend the ear by a monotony. A good reader, therefore, solicitous to avoid a sameness of sound, throws his voice into the rising inflection upon *bring*, and into the falling upon *view*, by which means a variety is introduced, and the period ends more harmoniously from the preparation made for it by the harmonick inflection.

Another instance where this inflection may be repeated successively, is, perhaps, better calculated to convey an idea of it:

We may learn from this observation which we have made on the mind of man, to take particular care, when we have once settled in a regular course of life, how we too frequently indulge ourselves in any of the most innocent diversions and entertainments; since the mind may insensibly fall off from

* See Part I. p. 90, 150.

the relish of virtuous actions, and by degrées exchànge thát pleàsure, which it takes in the performance of its duty, for delights of a much more inferiour and unprofitable nature.
Spect. No. 447.

In this example, we have the same succession of similar pauses as in the last; and though the voice may very properly fix itself in the falling inflection on the word *entertainments*, and by that means occasion some variety, yet the subsequent part of the period proceeds by similar pauses as well as the former; and therefore, the harmonick inflection introduced upon the words *degrees* and *exchange*, and upon *that* and *pleasure*, that is, the rising inflection upon *degrees* and *that*, and the falling inflection upon *exchange* and *pleasure*; by this means, I say, the monotony will be broken, the thought enforced, and the period rendered much more musical.

One example more, where this inflection may be oftener repeated, will still better enable us to show the real nature and use of it:

I must confess I think it below reasonable creatures to be altogether conversant in such diversions as are merely innocent, and have nothing else to recommend them but that there is no hurt in them. Whether any kind of gaming has even this much to say for itself, I shall not determine; but I think it very wonderful to see persons of the bést sènse pássing awày a dózen hours togèther in shúffling and divìding a pack of cards, with no óther conversàtion but whát is made ùp of a few game phrases, and nó other ideas, but those of black and red spots ranged together in different figures. *Spect.* No. 93.

The necessity of introducing the harmonick inflection in the latter part of this sentence will better appear, by first reading it in the common manner, and afterwards with the inflection we have been describing: this will show the diffiulty of avoiding a monotony without adopting this inflection, and the variety and force it gives to the language and sentiment when it is adopted. The words *best* and *sense*;

passing and *away; dozen* and *together; shuffling* and *dividing; other* and *conversation; what* and *made up;* these words, I say, will be very apt to drag, and produce a sameness of sound if pronounced in the common way; but if the rising inflection is used on the first, and the falling on the last, of every pair, the monotony will be prevented, and a succession of sounds introduced, very descriptive of the repetition conveyed by the words.

But the great object of the harmonick inflection is forming the cadence: here it is, that harmony and variety are more peculiarly necessary, as the ear is more particularly affected by the close of a subject, or any branch of a subject, than by any other part of the composition. We have had frequent occasion to observe, that though a series of sentences may all require to be pronounced with the falling inflection; yet if they all belong to one subject, or one branch of a subject, usually called a paragraph, that the last of them only demands that depression of voice which marks a conclusion: to which observation we may add this general rule.

Rule I. When a series of similar sentences, or members of sentences, form a branch of a subject or paragraph; the last sentence or member must fall gradually into a lower tone, and adopt the harmonick inflection, on such words as form the most agreeable cadence.

EXAMPLES.

One of the most eminent mathematicians of the age has assured me, that the greatest pleasure he took in reading Virgil was in examining Æneas's voyage by the map; as I question not but many a modern compiler of history would be delighted with little more in that divine author than in the bare matters of fact. *Spectator*, No. 109.

Here we find placing the rising inflection upon the word *little*, and the falling upon *more;* and the fall-

ing upon *divine*, and the rising upon *author*, gives both a distinctness and harmony to the cadence.

Gratian very often recommends the fine taste as the utmost perfection of an accomplished man. As this word arises very often in conversation, I shall endeavour to give some account of it; and to lay down rules how we may know whether we are possessed of it, and how we may acquire that fine taste of writing, which is so much talked of among the polite world. *Spect.* No. 109.

Placing the rising inflection upon *how*, and the falling upon *acquire;* the falling inflection upon *fine*, and the rising upon *writing*, prevents a sameness which would otherwise arise from the similitude of the three members, and gives an agreeable close to the sentence.

Since I have mentioned this unaccountable zeal which appears in atheists and infidels, I must farther observe that they are likewise in a most particular manner possessed with the spirit of bigotry. They are wedded to opinions full of contradiction and impossibility, and at the same time look upon the smallest difficulty in an article of faith as a sufficient reason for rejecting it. *Spect.* No. 185.

As the rising inflection on the word *wedded*, and the falling on the word *opinions*, the falling on *contradiction*, and the rising on *impossibility*, prevents a sameness in the first member of the last sentence arising from its similitude to the closing member of the first; so the rising inflection upon the words *same* and *smallest*, and the falling upon *time* and *difficulty*, and the falling upon *article*, and the rising upon *faith;* this arrangement of inflections, I say, on the latter part of the sentence, gives a force, harmony, and variety, to the cadence.

We may be sure the metaphorical word taste would not have been so general in all tongues, had there not been a very great conformity between that mental taste, which is the sub-

ject of this paper, and that sensitive taste which gives us a relish of every different flavour that affects the palate Accórdingly we find, there are as mány degrees of refinement in the intellectual faculty, as in the sense which is marked out by this common denomination. *Spect.* No. 409.

If we do but place the rising inflection on *accordingly*, and the falling on *find*, the rising on *many*, and the falling on *refinement*, in the last sentence, we shall perceive a great variety, as well as harmony added to the whole passage.

Harmony of Prose.

THE foregoing observations on the harmony of the cadence, have, undoubtedly, suggested to the reader that great object of ancient and modern composition, the harmony of prose: this is a subject so intimately connected with harmonious pronunciation, that it seems necessary to investigate the principles of that composition which is generally esteemed harmonious, in order, if possible, to throw some light upon the most accurate mode of delivering it.

The ancients thought harmonious prose to be only a looser kind of numbers, and resolved many passages of their most celebrated orations into such feet as composed verse. In modern languages, where accent seems to stand for the quantity of the ancients, we find harmonious prose resolvable into an arrangement of accented syllables, somewhat similar to that of versification. The return of the accented syllable, at certain intervals, seems the common definition of both.

In verse we find these intervals nearly equal; and it is this equality which forms the measure. Thus in the following couplet:

Short is the date, alas! of modern rhymes;
And 'tis but just to let them live betimes. *Pope.*

An undisciplined reader, in pronouncing this sentence, would be apt, from the greater smoothness of the line, to lay the accent, or metrical emphasis, as it may be called, on the word *is* in the first line; but as this would bring forward a word which, from its nature, is always sufficiently understood, a good reader will place the accent on *short* and *date*, and sink the words *is the* into a comparative obscurity; and as this interval of two syllables happens at the beginning of a line, it is so far from having a bad effect on the ear, that it frequently relieves it from the too great sameness to which rhyming verse is always liable.

But if this inequality of interval is sometimes, for the sake of variety, necessary in verse, it is not to be wondered, that, for a similar reason, we avoid as much as possible too great a regularity of interval between the accented syllables in prose. Loose and negligent, however, as prose may appear, it is not entirely destitute of measure: for it may be with confidence asserted, that, wherever a style is remarkably smooth and flowing, it is owing in some measure to a regular return of accented syllables. And though a strength and severity of style has in it something more excellent than the soft and flowing, yet the latter holds certainly a distinguished rank in composition. The musick of language never displeases us, but when sense is sacrificed to sound; when both are compatible, we should deprive a thought of half its beauty, not to give it all the harmony of which language is susceptible. As all subjects are not masculine, sublime, and strong; all subjects do not require, and indeed are not susceptible of a strength and severity of style. Those, therefore, which are beautiful, didactick and persuasive, demand a smoothness and elegance of language; which is not only

agreeable, as it is suited to the objects it conveys, but, like fine colours or sounds, is, in some measure, pleasing for its own sake. Accordingly, we find, that, though we cannot so easily trace that accentual rhythmus which forms the harmony of the beginning and middle of a sentence, yet the latter part, or what is commonly called the cadence, consists (when harmoniously constructed) of such an arrangement of accented words as approaches nearly to verse. Every ear will immediately find a ruggedness and want of harmony in the conclusion of the following sentence :

We are always complaining our days are few, and acting as though there would be no end of them. *Addison.*

The reason of this harshness seems to be, that vast chasm of unaccented words that extends from the word *acting* to the word *end.* The ear, indeed, sensible of the want of accent, lays a little stress upon *though :* but this does not quite remedy the evil : still there are four words unaccented, and the sentence remains harsh : but if we alter its structure, by placing a word that admits of an accent in the middle of these four words, we shall find harmony succeed to harshness and inequality.

We are always complaining our days are few, and acting as though there would *never* be an end of them.

This difference, therefore, can arise from nothing but an unequal and unmetrical arrangement of accent in the former sentence, and a greater approach to equal and metrical arrangement of accent in the latter.

As a farther corroboration of the truth of this opinion, let us take a sentence remarkable for its harmony, and try whether it arises from the foregoing principles.

We hear at this distance but a faint echo of that thunder in Demosthenes, which shook the throne of Macedon to its foundations; and are sometimes at a loss for that conviction in the arguments of Cicero, which balanced in the midst of convulsions the tottering republick of Rome.

In the latter part of this sentence, we find the accented syllables at exactly equal intervals from the word *sometimes* to the word *midst;* that is, there are three unaccented syllables between every accented syllable: and from the word *midst* to the word *Rome*, there is an exact equality of intervals; that is, two unaccented syllables, or, which is perfectly equivalent, syllables pronounced in the time of two, to one unaccented.

Now, if we change a few of the words of this sentence to others of different length and accent, we shall find the harmony of the sentence considerably diminished, though the sense may be inviolably preserved.

We hear at this distance but a faint echo of that thunder in Demosthenes which shook the throne of Macedon to its foundations; and are sometimes at a loss for that force in the roofs of Cicero, which balanced in the midst of anarchy the tottering state of Rome.

That full flow of prosaick harmony, so perceptible in the former sentence, is greatly diminished in this; and the reason seems plainly pointed out: for as the harmony of verse is owing solely to an equal and regular return of accent, the harmony of prose must arise from the same source; that is, as verse owes its harmony entirely to a regular return of accent, prose can never be harmonious by a total want of it. The sole difference between them seems to lie in the constant, regular, and artificial arrangement of accent in the one, and the unstudied, various, and even opposite arrangement in the other. Verse, with some few exceptions, proceeds in a regular alternation of accent, from one end of the poem to the other; harmo-

nious prose, on the contrary, in some members, adopts one species of arrangement, and in some another; but always so as to avoid such clusters of accents in one place, and such a total absence of them in another, as necessarily occasions a ruggedness and difficulty of pronunciation.

At first sight, perhaps, we should be led to suppose, that the intervals between the accents ought rather to diminish than increase as they approach the end of a sentence; and yet, if we consult the ear, we shall find that intervals of two unaccented syllables sound better, even in the closing member of a sentence, than intervals of one unaccented syllable only. Let us take the following sentence as an example of this:

Demetrius compares prosperity to the indulgence of a fond mother to a child, which often proves his ruin; but the affection of the Divine Being to that of a wise father, who would have his sons exercised in labour, disappointment, and pain; that they may gather strength and fortitude.

Now, if, instead of the word *strength*, we substitute *experience*, though the sense may be weakened, the sound will, perhaps, be improved; and if the ears of others should agree with mine in this particular, it may be laid down as a rule, that other circumstances being equal, the last members of sentences ought rather to end in the dactylick than in the iambick measure. In this appellation of the measure of prose, I adopt the terms generally made use of, and particularly by Mason, in his Essay on Prosaick Numbers. This gentleman deserves much praise for his attempt to investigate the causes of prosaick harmony, but appears to me to have an idea of English metre so blended with that of the Latin and Greek, as to throw errour and confusion over his whole performance. For what can we make of his placing two long quantities over the two syllables of

the words sēntēnce and spōndēe? Each of these words can have but one accent; and it is accent, or emphasis, and these only, and not any length or openness of the vowels, that forms English metre, or that rhythmus which is analogous to it in prose.

Harmony of Prosaick Inflections.

HITHERTO I have only considered poetick and prosaick harmony as arising from a harmonious and rhythmical arrangement of accent; and it is with some diffidence I venture upon a farther explication of this subject upon principles which have never yet been thought of: but I presume it will be found, upon inquiry, that the various and harmonious arrangement of the rising and falling inflections of the voice, is no less the cause of harmony, both in verse and prose, than the metrical arrangement of accent and emphasis.

The melody both of prose and verse seems to consist as much in such an arrangement of emphatick inflection, as suits the sense, and is agreeable to the ear, as it does in a rhythmical disposition of accented and emphatick syllables. To illustrate this observation, let us take an harmonious couplet in Pope's Prologue to Cato:

> A bráve man strùggling in the stòrms of fáte,
> And greàtly fálling with a fálling stàte.

The first line of this couplet ends with the rising inflection, to prevent the want of harmony there would be in ending two successive lines with the same inflection; a sameness for which nothing but emphasis will ever apologize. As this line ends with the rising inflection, the last word may not improperly be called the rudder, which directs the in-

flections on the preceding words; for, in order to prevent an exact return of the same order of inflection, it is not sufficient that the different inflections succeed each other alternately; this world be like the successive sounds of the letters A, B; A, B. To prevent a return of sounds so little various, we find the ear generally adopt a succession of inflection, which interposes two similar inflections between two similar inflections; and this produces a variety similar to the series,

A, B, B, A; or B, A, A, B.

The first line, therefore, of this verse, necessarily ending with the rising inflection on the word *fate*, in order to make the other words as various and harmonious as possible, the falling inflection is placed on *storms*, the same inflection on *struggling*, and the rising inflection on *brave;* and this, in the first line, forms the arrangement, *rising*, *falling*, *falling*, *rising;* or,

A, B, B, A.

The next line ending the sentence, necessarily adopts the falling inflection on the last word *state*, and this directs the rising inflection to be placed on the two words *falling*, and the falling inflection on *greatly*, which produces this order, *falling*, *rising*, *rising*, *falling;* or B, A, A, B. This order of placing the inflections is not invariably adopted, because emphasis sets aside every other rule, and makes harmony subservient to sense: but it may be asserted, that this order of arranging the inflections is so generally adopted by the ear, that when emphasis does not forbid, this is the arrangement into which the verse naturally slides. It may likewise be observed, that where emphasis coincides with this ar-

rangement, the verse is always the most harmonious, and the sense in its most poetical dress. Nay, we shall find harmonious prose, where emphasis does not interrupt the natural current of inflection, glide insensibly into this rhythmical arrangement of inflection. Let us take an example :

Èxercise and témperance stréngthen the constitùtion.

Agreeably to the order we have just taken notice of, we find this sentence adopt the falling inflection on *exercise*, the rising on *temperance* and *strengthen*, and the falling on *constitution ;* but if we add another member to this sentence, so connected with this as to require the rising inflection on *constitution*, we shall find that the arrangement of inflection is changed, but the same order preserved.

Éxercise and tèmperance strèngthen the constitútion, and sweéten the enjóyments of lìfe.

Here, I say, contrary to the former arrangement, we find the rising inflection on *exercise*, the falling on *temperance* and *strengthen*, and the rising on *constitution ;* because here the sense remains suspended and unfinished. See Plate I. No. IV. p. 83. A final member succeeds, consisting of three accented words ; the two last of which must always be pronounced with different inflections ; that is, the penultimate with the rising, and the ultimate with the falling inflection ; but the antipenultimate word *sweeten*, may adopt either the rising or falling inflection, as either will diversify it sufficiently from the preceding and succeeding inflections ; but the falling inflection on this word seems to be preferable, as the three words *sweeten*, *enjoyment*, and *life*, form one distinct portion ; and this portion can be no way so variously pronounced as by the falling inflection on

sweeten, the rising on *enjoyments*, and the falling on *life*.

But whatever may be the order of arrangement in the commencement and middle of a sentence, it is certain, that if we mean to form an harmonious cadence, one of these two arrangements of inflection ought to take place at the end of a sentence: that is, if the last member consists of four accented words, the same inflections ought to take place at the end of a sentence, as we find generally obtain in the last line of a couplet in poetry; or if the last member consist of three accented words, such inflections ought to be adopted as will make a series of three inflections most various, which is, by giving the last word the falling, the penultimate the rising, and the antipenultimate either the rising or falling inflection. See *Simple Series*, Rule iv. p. 117.

An instance of the first arrangement is the following sentence:

> The immortality of the soul is the basis of morality, and the source of all the pléasing hòpes and sècret jóys, that can arìse in the héart of a réasonable crèature. *Spect.* No. 111.

In the last member but one of this sentence, the words *pleasing* and *joys* have the rising inflection, and *hopes* and *secret* the falling; and in the last member, the words *arise* and *creature* have the falling, and *heart* and *reasonable* the rising inflection, which is exactly the order of inflection in the last couplet of the tragedy of Cato:

> Produces fràud and crùelty and strífe,
> And robs the guìlty wórld of Cáto's lìfe;

Where *produces* and *strife* have the rising inflection, and *fraud* and *cruelty* the falling; and *guilty* and *life* the falling, and *world* and *Cato* the rising inflection.

An instance of the other arrangement we find in this sentence:

Cicero concludes his celebrated books *de Oratore*, with some precepts for pronunciation and action; without which part he affirms, that the best orator in the world can never succeed, and an indifferent one, who is master of this, shall gain mùch greáter applàuse.

In order to pronounce this sentence with an harmonious cadence, the word *this* must have the rising inflection, as at the end of the first line of a couplet, and the three last words, *much greater applause*, which form the last member, must be pronounced very distinctly with the falling inflection on the last, the rising inflection on *greater*, and the falling on *much*.

The rule, therefore, that arises from these observations is, that when the last pause necessarily leaves the last member of a sentence with four accented words, as in the first example, they are pronounced with the inflections in the order *falling*, *rising*, *rising*, *falling;* and when the pause leaves three accented words in the last member, they are pronounced as in the last example; that is, either in the order, *falling*, *rising*, *falling;* or *rising*, *rising*, *falling*.

As a corroboration of these principles, we may observe, that where the pause necessarily leaves but two accented words in the last member, and that emphasis forbids the preceding member to be so pronounced as to form the order of inflections we have prescribed; when this is the case, I say, we shall find the period end inharmoniously. Let us take an example:

If they do not acquiesce in his judgment, which I think never happened above once or twíce at most, they appéal to mè.
Spectator.

Here the sense requires, that the emphasis with the falling inflection should be placed on the word

most; after which must be a pause: and as the final member consists only of two accented words, *appeal* and *me*, no tolerable cadence can be formed; for these words, having necessarily the rising and falling inflection, are but a repetition of the same inflections, in the same order as on the words *twice* and *most*, which forms as monotonous a conclusion as the series,

A, B; A, B.

It seldom happens, however, that the sentence is so constructed as to prevent the ear from falling into one or other of the two before mentioned arrangements of inflection. For so agreeable to the ear is an harmonious cadence, that, for the sake of forming one, allowances will be made for giving an emphatick accent even to words not entitled to it from their sense. Let us suppose the following sentence forming the conclusion of a discourse:

So that from what has been said, we may certainly conclude, that as virtue is not always rewarded in the present life, it will be sure to meet with the most ample and satisfactory reward in the life to come.

If this sentence is properly pronounced, there must be a considerable pause at the word *reward*, in order to pronounce the last member with a distinct and harmonious fall; but if we pause here, we shall find it impossible to pronounce the last member harmoniously without laying a stress on the word *in;* and though this word has no title either to accent or emphasis from the sense it conveys, yet the necessity of concluding a discourse, or any capital branch of a discourse, with an harmonious fall, will sufficiently authorize a considerable stress and distinct inflection on that insignificant word.

A good ear, therefore, will sometimes lay a stress on certain words, and sometimes omit it for the sake

of an harmonious cadence. Thus, in Sterne's Sermon on the House of Mourning and the House of Feasting, we meet with this passage:

> From reflections of this serious cast, how insensibly do the thoughts carry us farther! and from considering what we are, what kind of world we live in, and what evils befall us in it, how naturally do they set us to look forwards at what possibly we shall be! for what kind of world we are intended—what evils may befall us there—and what provision we may make against them here, whilst we have time and opportunity.

In this passage we find the last member, *whilst we have time and opportunity*, necessarily requires that the word *whilst* should be pronounced with the degree of force due to an accented word, or the cadence would be faulty. But if this last member were constructed in this manner; *whilst we have time and opportunity afforded us;* in this case, I say, we need give no force to the word *whilst*, as there are three accented words, *time*, *opportunity*, and *afforded*, which will be sufficient to form the cadence without it.

These observations necessarily suggest the importance of such a choice and arrangement of words as fall in with the most harmonious pronunciation. Pronunciation and composition mutually throw light on each other; they are counterparts of one great operation of the human mind, namely, that of conveying the ideas and feelings of one man to another with force, precision, and harmony. It will not be very surprising, therefore, if the foregoing observations on pronunciation should have hinted a few rules on the harmony of composition. We have seen that the harmony of every sentence depends more particularly on the construction of the latter part,* as this forms what is commonly called the cadence. This part of the sentence, therefore, should be more particularly attended to, as it is that which crowns the whole, and makes the most lasting impression on the ear.

* Quint. L. IX. Cap. iv.

Rules for Reading Verse.

WHATEVER difficulties we may find in reading prose, they are greatly increased when the composition is in verse ; and more particularly if the verse be rhyme. The regularity of the feet, and the sameness of sound in rhyming verse, strongly solicits the voice to a sameness of tone ; and tone, unless directed by a judicious ear, is apt to degenerate into a song, and a song, of all others, the most disgusting to a person of just taste. If, therefore, there are few who read prose with propriety, there are still fewer who succeed in verse ; they either want that equable and harmonious flow of sound which distinguishes it from loose, unmeasured composition, or they have not a sufficient delicacy of ear to keep the harmonious smoothness of verse from sliding into a whining cant ; nay, so agreeable is this cant to many readers, that a simple and natural delivery of verse seems tame and insipid, and much too familiar for the dignity of the language. So pernicious are bad habits in every exercise of the faculties, that they not only lead us to false objects of beauty and propriety, but at last deprive us of the very power of perceiving the mistake. For those, therefore, whose ears are not just, and who are totally deficient in a true taste for the musick of poetry, the best method of avoiding this impropriety is to read verse exactly as if it were prose ; for though this may be said to be an errour, it is certainly an errour on the safer side.

To say, however, as some do, that the pronunciation of verse is entirely destitute of song, and that it is no more than a just pronunciation of prose, is as distant from the truth, as the whining cant we have been speaking of is from true poetick harmony. Po-

try without song is a body without a soul. The tune of this song is, indeed, difficult to hit; but when once it is hit, it is sure to give the most exquisite pleasure. It excites in the hearer the most eager desire of imitation; and if this desire be not accompanied by a just taste or good instruction, it generally substitutes the *tum ti, tum ti*, as it is called, for simple, elegant poetick harmony.

It must, however, be confessed, that elegant readers of verse often verge so nearly on what is called *sing song*, without falling into it, that it is no wonder those who attempt to imitate them, slide into that blemish which borders so nearly on a beauty. And, indeed, as an ingenious author observes,* "there is "such an affinity between poetry and musick, that they "were in the earlier ages never separated; and though "modern refinement has, in a great measure, destroy-"ed this union, yet it is with some degree of difficul-"ty, in rehearsing these divine compositions, that we "forget the singing of the Muse."

The truth is, the pronunciation of verse is a species of elocution very distinct from the pronunciation of prose: both of them have nature for their basis; but one is common, familiar, and practical nature; the other beautiful, elevated, and ideal nature; the latter as different from the former as the elegant step of a minuet is from the common motions in walking. Accordingly, we find, there are many who can read prose well, who are entirely at a loss for the pronunciation of verse: for these, then, we will endeavour to lay down a few rules, which may serve to facilitate the acquiring of so desirable an accomplishment.

But first it may be observed, that though all the passions may be in a poetical dress, and that the movement of the verse may be suited to all their different characters; yet, as verse is a species of musick,

* Philosophical Essay on the Delivery of written Language.

none of the passions appear to such advantage in poetry as the benevolent ones; for as melody is a thing pleasing in itself, it must naturally unite with those passions which are productive of pleasing sensations; in like manner as graceful action accords with a generous sentiment, or as a beautiful countenance gives advantage to an amiable idea. Thus the noble and generous passions are the constant topicks of ancient and modern poets; and of these passions, the pathetick seems the favourite and most endearing theme. Those readers, therefore, who cannot assume a plaintive tone of voice, will never succeed in reading poetry; and those who have this power, will read verse very agreeably, though almost every other requisite for delivery be wanting.

It has been observed upon a former occasion,* that the different inflections of the voice upon particular words are not so perceptible in verse as prose; and that in the former, the voice sometimes entirely sinks the inflection, and slides into a monotone. This propensity of the voice in reading verse, shows how nearly poetry approaches to musick; as those notes properly called musical, are really so many monotones, or notes without slides, in different degrees of the musical scale, and sometimes in the same degree. This approach to a monotone, especially in plaintive poetry, makes it often difficult, and sometimes impossible, to distinguish whether the slides that accompany the pauses and emphasis of verse are rising or falling: and at those pauses where we can easily distinguish the inflections, we sometimes find them different from such as we should adopt in reading the passage if it were prose; that is, we often find the rising inflection at a pause in verse, where, if it were prose, we should use the falling: an instance is given of this at the end of the series, (p. 134); and to this many more might be added. For as pronun-

* Part I. p. 166.

ciation has for its object the strongest and clearest sense, united with the most agreeable sound; if, in order to be harmonious, we must necessarily enfeeble or obscure the sense; or if, in order to be strong and clear, we find it necessary to be harsh, the composition is certainly faulty; and all a reader can do in this case is, to make such a compromise between sense and sound as will produce, upon the whole, the best effect. It has been before observed, that sometimes in prose, when the meaning is sufficiently obvious, we may abate an enforcement of the sense for the sake of the sound; and in poetry, the sacrifice to sound is much more necessary; that is, if the sense be sufficiently clear; for nothing can offend against every species of pronunciation so much as confusion or obscurity.

But though an elegant and harmonious pronunciation of verse will sometimes oblige us to adopt different inflections from those we should use in prosaick pronunciation, it may still be laid down as a good general rule, that verse requires the same inflections as prose, though less strongly marked, and more approaching to monotones. If, therefore, we are at a loss for the true inflection of voice on any word in poetry, let us reduce it to earnest conversation, and pronounce it in the most familiar and prosaick manner; and we shall for the most part fall into those very inflections we ought to adopt in repeating verse: nay, it is the preservation of these prosaick inflections that makes the poetick pronunciation natural; and the whining cant which is adopted by many affected readers of poetry, owes, in a great measure, its origin to a neglect of this rule. Thus in the following couplet:

> Short is the date in which ill acts prevail,
> But honesty's a rock will never fáil. *Steele.*

If we pronounce the last word *fail* with the rising inflection, sliding upwards a little higher than usual,

we shall infallibly draw the couplet into the whining tone we are here speaking of; * but if we pronounce every part of the same sentence exactly in the same manner, except the last word, and give this the falling inflection, we shall find a natural tone preserved, and the whining cant entirely vanished.

This observation naturally leads us to a rule which may justly be looked on as the fundamental principle of all poetick pronunciation; which is, that, *wherever a sentence, or member of a sentence, would necessarily require the falling inflection in prose, it ought always to have the same inflection in poetry; for though, if we were to read verse prosaically, we should often place the falling inflection where the style of verse would require the rising, yet in those parts, where a portion of perfect sense, or the conclusion of a sentence, necessarily requires the falling inflection, the same inflection must be adopted both in verse and prose.*

EXAMPLE.

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat;
Sing, heav'nly muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning, how the heav'ns and earth
Rose out of chaos. *Milton's Parad. Lost. B.* i. *v.* 1.

Though we were to read this passage quite prosaically, it would not admit of the falling inflection on any of its pauses till the end, and here the voice ought to assume the falling inflection, and be in a lower tone than at any of the other pauses: But in the following example:

* Conversing with Dr. Johnson upon this subject, he repeated this couplet to me in the manner here described; which he said was the manner in which Savage always used to pronounce verse.

High on a throne of royal state, which far
Outshone the wealth of Ormus or of Inde,
Or where the gorgeous East with richest hand,
Show'rs on her kings barbarick pearl and gold,
Satan exalted sat. *Ibid. B.* ii. *v.* 1.

In reading this passage prosaically, we might place the falling inflection on *Inde;* but the poetical pronunciation of this passage would necessarily require a suspension of voice with the rising inflection on that word. It may be observed, indeed, that it is in the frequent use of the rising inflection, where prose would adopt the falling, that the song of poetry consists: familiar, strong, argumentative subjects naturally enforce the language with the falling inflection, as this is naturally expressive of activity, force, and precision; but grand, beautiful, and plaintive subjects slide naturally into the rising inflection, as this is expressive of awe, admiration, and melancholy; where the mind may be said to be passive: and it is this general tendency of the plaintive tone to assume the rising inflection, which inclines injudicious readers to adopt it at those pauses where the falling inflection is absolutely necessary; and for want of which the pronunciation degenerates into the whine, so much and so justly disliked; for it is very remarkable, that if, where the sense concludes, we are careful to preserve the falling inflection, and let the voice drop into the natural talking tone, the voice may be suspended in the rising inflection on any other part of the verse, with very little danger of falling into the chant of bad readers. Thus in the following passage which opens the tragedy of Cato:

The dawn is overcast, the morning low'rs,
And heavily in clouds brings on the day;
The great, the important day,
Big with the fate of Cato and of Rome.

The grandeur of the objects and swell of language in this description, naturally throw the voice into

those tones that express the awe and dignity which these objects excite in the mind ; and these tones being inclined to the plaintive, naturally slide into the rising inflection, on the pauses ; and this is apt to draw the voice into a chant : but let the word *Rome* have the falling inflection and sink into a lower key, in the natural talking tone, and the imperfections in pronouncing the former part will be in a great measure covered ; on the contrary, though the former part be pronounced ever so accurately, if the word *Rome* has the rising inflection, the whole will appear to be unfinished, and have a disagreeable whining tone.

This may suffice to shew the necessity of attending to the pronunciation of periods in verse, and of giving them the same inflection of voice they would require in prose ; for it must be carefully noted, that though we often end with the rising inflection in verse, where we should use the falling in prose, yet if in prose it is necessary we should end with the rising inflection, we ought always to end with the same inflection in verse ; in this case, the rising inflection at the end of a sentence will not appear to have the whining tone. Thus, where a question would require the rising inflection in prose, verse will necessarily require it to the end with the same inflection : and in this case, the rising inflection will have no bad effect on the ear.

EXAMPLE.

What ! shall an African, shall Juba's heir
Reproach great Cato's son, and show the world
A virtue wanting in a Roman soul ?

Here, though every pause requires the rising inflection, and the period the same, yet as this period is an interogation requiring the rising inflection, no whining chant is the consequence, but the whole is natural.

From these observations, this general rule will naturally arise : that *though, in verse, we frequently suspend the voice by the rising inflection, where, if the composition were prose, we should adopt the falling ; yet, wherever, in prose, the member or sentence would necessarily require the rising inflection, this inflection must necessarily be adopted in verse.* An instance of all these cases may be found in the following example from Pope :

> He who through vast immensity can pierce,
> See worlds on worlds compose one universe ;
> Observe how system into system runs,
> What other planets circle other suns ;
> What varied being peoples ev'ry star,
> May tell why heav'n has made us as we are.
> But of this frame, the bearings and the ties,
> The strong connections, nice dependencies,
> Gradations just, has thy pervading soul
> Look'd through ? or can a part contain the whole ?
> Is the great chain that draws all to agree,
> And drawn supports, upheld by God, or thee ?

If this passage were prose, every line but the fifth might end with the falling inflection, like a commencing series of five members ; but the fifth, being that where the two principal constructive parts unite, and the sense begins to form, here, both in prose and verse, must be the principal pause, and the rising inflection.* The two questions with which this sentence ends, ought to have the rising inflection also, as this is the inflection they would necessarily have in prose ; though from injudiciously printing the last couplet so as to form a fresh paragraph, the word *whole* is generally pronounced with the falling inflection, in order to avoid the bad effect of a question with the rising inflection at the end of a paragraph ; which would be effectually prevented by uniting the last couplet to the rest, so as to form one

* See Part I. p. 88, 93.

whole portion; and which was undoubtedly the intention of the poet.

Having premised these observations, we shall endeavour to throw together a few rules for the reading of verse, which, by descending to particulars, it is hoped, will be more useful than those very general ones which are commonly to be met with on this subject; and which, though very ingenious, seem calculated rather for the making of verses than the reading of them.

Rule I. As the exact tone of the passion, or emotion, which verse excites, is not at first easy to hit, it will be proper always to begin a poem in a simple and almost prosaick style, and so proceed till we are warmed with the subject, and feel the emotion we wish to express.

Thus in Gray's Elegy in a Country Church-yard, if we cannot immediately strike into the solemn style with which that poem begins, it will be better to commence with an easier and less marking tone; and somewhat like the style of reading prose, till the subject becomes a little familiar. There are few poems which will not allow of this prosaick commencement; and where they do not, it is a much less fault in reading to begin with too little emphasis, than either to strike into a wrong one, or to execute the right emphasis awkwardly. Gray's Ode on the Extirpation of the Bards, is almost the only one that does not admit of commencing moderately.

Ruin seize thee, ruthless king!
Confusion on thy banners wait! &c.

Rule II. In verse every syllable is to have the same accent, and every word the same emphasis, as in prose: for though the rhythmical arrangement of the accent and emphasis is the very definition of poetry, yet, if this arrangement tends to give an em-

phasis to words which would have none in prose, or an accent to such syllables as have properly no accent, the rhythmus, or musick of the verse, must be entirely neglected. Thus the article *the* ought never to have a stress, though placed in that part of the verse where the ear expects an accent.

> Of all the causes which conspire to blind
> Man's erring judgment and misguide the mind,
> What the weak head with strongest bias rules,
> Is pride; the never-failing vice of fools. *Pope.*

An injudicious reader of verse would be very apt to lay a stress upon the article *the* in the third line, but a good reader would infallibly neglect the stress on this, and transfer it to the words *what* and *weak*. Thus also in the following example, no stress must be laid on the word *of*, because we should not give it any in prosaick pronunciation:

> Ask of thy mother earth why oaks are made
> Taller and stronger than the weeds they shade. *Ibid.*

For the same reason the word *as*, either in the first or second line of the following couplet, ought to have no stress:

> Eye nature's walks, shoot folly as it flies,
> And catch the manners living as thy rise. *Ibid.*

The last syllable of the word *excellent*, in the following couplet, being the place of the stress, is very apt to draw the organs to a wrong pronunciation of the word, in compliance with the rhythmus of the verse:

> Their praise is still the style is excellent:
> The sense they humbly take upon content. *Ibid.*

But a stress upon the last syllable of this word must be avoided upon pain of the greatest possible re-

proach to a good reader; which is that of altering the accent of a word, to indulge the ear in a childish jingle of syllables. The same may be observed of the word *eloquence* and the particle *the* in the following couplet:

> False eloquence like the prismatick glass
> Its gaudy colours spreads on ev'ry place. *Ibid.*

If, in compliance with the rhythmus, or tune of the verse, we were to lay a stress on the last syllable of *eloquence*, and on the particle *the* in the first of these verses, scarcely any thing can be conceived more disgusting to a good judge of reading.

A bad fault opposite to this is very common among bad readers; and that is, hurrying over the two last syllables of such words so as to reduce the pronunciation to prose: for it must be carefully noted, that the beauty of reading verse depends exceedingly upon the tune in which we pronounce it. The unaccented syllables, though less forcible, ought to have the same time as those that are accented; a regular march, an agreeable movement, ought to reign through the whole.

This rule, however, with respect to the place of the accent, admits of some few exceptions. Milton has sometimes placed words so unfavourably for pronunciation in the common way, that the ear would be more disgusted with the harshness of the verse, if the right accent were preserved, than with a wrong accent which preserves the harmony of the verse: for it is not merely reducing a line to prose if the sense requires it, which is a capital fault in reading poetry, but reducing it to very harsh and disagreeable prose. Thus the Angel in Milton, reasoning with Adam about the planets, says,

> For such vast room in nature unpossess'd
> By living soul, desert and desolate

Only to shine yet scarce to cóntribute
Each orb a glimpse of light, convey'd so far
Down to this habitable, which returns
Light back to them, is obvious to dispute.
Parad. Lost. B. viii. *v.* 153.

The word *contribute* has properly the accent on the second syllable; but the verse would be so harsh with this accent, that it is presumed a good reader would, for the sake of sound, lay the principal accent on the first syllable, and a subordinate stress on the third. The same may be observed of the word *attribute*, in the following passage from the same author:

The swiftness of those circles áttribute,
Though numberless, to his Omnipotence,
That to corporeal substances could add
Speed almost spiritual. *Ibid. B.* viii. *v.* 197.

Where a word admits of some diversity in placing the accent, it is scarcely necessary to observe, that the verse ought in this case to decide. Thus in the following passage:

Now gentle gales
Fanning their odoriferous wings dispense
Native perfúmes, and whisper whence they stole
Those balmy spoils. *Parad. Lost. B.* iv. *v.* 156.

For Hamlet and the trifling of his favour
Hold it a fashion and a toy in blood,
A violet in the youth and prime of nature,
Forward not permanent, though sweet not lasting,
The pérfume of a minute. *Shakes.*

The word *perfume* in the passage from Milton ought to be accented on the last syllable, and the same word in Shakespeare on the first; for both these modes of placing the accent are allowable in prose, though the last seems the preferable; as it is agreeable to that analogy of dissyllable nouns and

verbs of the same form, which requires the accent to be on the first syllable of the noun, and on the last of the verb.

But when the poet has with great judgment contrived that his numbers shall be harsh and grating, in order to correspond to the ideas they suggest, the common accentuation must be preserved.

> On a sudden open fly
> With impétuous recoil and jarring sound
> Th' infernal doors, and on their hinges grate
> Harsh thunder. *Parad. Lost. B.* ii *v.* 879.

Here the harshness arising from the accent on the second syllable of the word *impetuous*, finely expresses the recoil and jarring sound of the gates of hell.

Rule III. the vowel *e*, which is often cut off by an apostrophe in the word *the*, and in syllables before *r*, as *dang'rous*, *gen'rous*, *&c.* ought to be preserved in the pronunciation, because the syllable it forms is so short as to admit of being sounded with the preceding syllable, so as not to increase the number of syllables to the ear, or at all hurt the harmony.

> 'Tis hard to say, if greater want of skill
> Appear in writing or in judging ill;
> But of the two less dang'rous is th' offence,
> To tire our patience, than mislead our sense. *Pope.*

> Him the Almighty power
> Hurl'd headlong flaming from th' etherial sky
> With hideous ruin and combustion, down
> To bottomless perdition, there to dwell
> In adamantine chains, and penal fire,
> Who durst defy th' Omnipotent to arms. *Milton.*

In the example from Milton, we have an instance that the particle *the* may either form a distinct syllable in poetry or not; in the first line it must necessarily form a distinct syllable; in the second and last it may be so blended with the succeeding word

as to be pronounced without elision, and yet form no distinct syllable.

Rule IV. Almost every verse admits of a pause in or near the middle of the line, which is called the cæsura; this must be carefully observed in reading verse, or much of the distinctness, and almost all the harmony will be lost.

EXAMPLE.

Nature to all things fix'd the limits fit,
And wisely curb'd proud man's pretending wit;
As on the land, while here the ocean gains,
In other parts it leaves wide sandy plains;
Thus in the soul, while memory prevails,
The solid pow'r of understanding fails;
Where beams of warm imagination play
The memory's soft figures melt away. *Pope.*

These lines have seldom any points inserted in the middle, even by the most scrupulous punctuists; and yet nothing can be more palpable to the ear, than that a pause in the first at *things*, in the second at *curb'd*, in the third at *land*, in the fourth at *parts*, and in the fifth at *soul*, is absolutely necessary to the harmony of these lines; and that the sixth, by admitting no pause but at *understanding*, and the seventh none but at *imagination*, border very nearly upon prose. The reason why these lines will not admit of a pause any where but at these words, will be evident to those who have perused the former part of this work on the division of a sentence, (Part I. page 32;) and if the reader would see one of the most curious pieces of analysis on this subject in any language, let him peruse in Lord Kaim's Elements of Criticism the chapter on Versification, where he will find the subject of pausing, as it relates to verse, discussed in the deepest, clearest, and most satisfactory manner. It will be only necessary to observe, in this place, that though the most harmonious place for the capital

pause is after the fourth syllable, it may, for the sake of expressing the sense strongly and suitably, and sometimes even for the sake of variety, be placed at several other intervals.

EXAMPLES.

'Tis hard to say—if greater want of skill.
So when an angel—by divine command,
With rising tempest—shakes a guilty land.
Then from his closing eyes—thy form shall part,
And the last pang—shall tear thee from his heart.
Inspir'd repuls'd battalions—to engage,
And taught the doubtful battle—where to rage.
Know, then, thyself—presume not God to scan;
The proper study of mankind—is man.

But besides the capital pause, there are certain subordinate pauses, which, though not so essential as the capital pause, yet, according to some of our prosodists, form some of the greatest delicacies in reading verse, and are an inexhaustible source of variety and harmony in the composition of poetick numbers. But in the exemplifying of this *demi-cæsura*, or subordinate pause, our prosodists either show the impropriety of many of these pauses, or that they may be accounted for upon a different principle.

EXAMPLES.

Relent | less walls || whose darksome round | contains.
For her | white virgins || hyme | neals sing.
In these | deep solitudes || and aw | ful cells.

Nothing could be more puerile and destructive of the sense than to make pauses as they are here marked in the middle of the words *relentless*, *hymeneal*, and *awful*, which are the instances Lord Kaims brings of the use of this half pause. In the lines quoted by Mr. Sheridan, as instances of the demi-cæsura, we find an emphatick opposition at every one; and this

opposition always requires a pause, whether in prose or verse. See Part I. page 65.

Glows | while he reads || but trembles | as he writes.
Reason | the card || but passion | is the gale.
From men | their cities || and from gods | their fanes.
From storms | a shelter || and from heat | a shade.

So that, on the whole, notwithstanding the decided manner in which these prosodists speak of the *demi-cæsura* as necessary in verse, I am apt to conclude that it often exists no where but in their own imaginations. But the next Rule will lead us to the consideration of a pause of much more importance, which is a pause at the end of the line.

Rule V. At the end of every line in poetry must be a pause proportioned to the intimate or remote connection subsisting between the two lines.

Mr. Sheridan, in his Art of Reading, has insisted largely on the necessity of making a pause at the end of every line in poetry, whether the sense requires it or not, which he says has hitherto escaped the observation of all writers on the subject; and this, he observes, is so necessary, that without it we change the verse into prose. It is with diffidence I dissent from such an authority, especially as I have heard it approved by persons of great judgment and taste.* I must own, however, that the necessity of this pause, where the sense does not require it, is not so evident to me, as to remove every doubt about it; for, in the first place, if the author has so united the preceding and following lines in verse as to make them real prose why is a reader to do that which his author has neglected to do; and indeed seems to have forbidden by the very nature of the

* I asked Dr. Lowth, Mr. Garrick, and Dr. Johnson, about the propriety of this pause, and they all agreed with Mr. Sheridan. Had I been less acquainted with the subject, and seen less of the fallibility of great names upon it, I should have yielded to this decision; but great names are nothing where the matter in question is open to experiment; and to this experiment I appeal.

composition? In the next place, this slight and almost insensible pause of suspension does not seem to answer the end proposed by it; which is, that of making the ear sensible of the versification, or of the number of accentual impressions in every line. For this final pause is often so small, when compared with that which precedes or follows it in the body of the line, and this latter and larger pause is so often accompanied with an inflection of voice which marks the formation of perfect sense, that the boundaries of the verse become almost, if not utterly imperceptible, and the composition, for a few lines, falls into an harmonious kind of prose. For it is evident, that it is not a small pause at the end of a line in verse, which makes it appear poetry to the ear, so much as that adjustment of the accented syllables which forms a regular return of stress, whether the line be long or short. Accordingly, we find, that those lines in blank verse, which have a long pause in the middle, from a conclusion of the sense, and a very short one at the end, from the sense continuing, are, in spite of all our address in reading, very prosaical. This prosaick air in these lines may have a very good effect in point of expression and variety, but if too frequently repeated, will undoubtedly render the verse almost imperceptible; for, as was before observed, the ear will measure the lines by the greatest pauses, and if these fall within, and not at the end of the line, the versification will seem to be composed of unequal lines, and will want that measure which the ear always expects in verse, and never dispenses with, but when sense, variety, or expression is promoted by it.

EXAMPLE.

Deeds of eternal fame
Were done, but infinite; for wide was spread
That war, and various; sometimes on firm ground

A standing fight; then soaring on main wing,
Tormented all the air; all air seem'd then
Conflicting fire: long time in even scale
The battle hung —— *Milton.*

The pauses at the ends of these lines are so small when compared with those in the body of the lines, that an appeal may be made to every ear for the truth of what has been just observed. This disproportion in the pauses cannot, however, be said to reduce the composition to prose; nay, even if we were to use no pauses at all at the end of the lines, they would not, on this account, entirely lose their poetick character; for, at worst, they might be called numerous or harmonious prose: and that the greatest part of blank verse is neither more nor less than this, it would not be difficult to prove.

Mr. Sheridan defines numbers to be certain impressions made on the ear at stated and regular distances; and as he supposes verse would be no verse without a pause at the end of each line, he must define verse to be a certain number of impressions made on the ear at stated and regular distances, terminated by a pause, so as to make this number of impressions perceptibly equal in every line. But if a pause comes into the definition of verse because it serves to show the equal number of impressions in every line, a pause that is insufficient for this purpose is not, strictly speaking, a poetical pause; for if the pause classes words into such portions as obliges the ear to perceive the equality or inequality of these portions, the longest pauses will be the boundaries of those portions the ear will most readily perceive, and the short pauses will, like the demi-cæsura, appear either imperceptible, or subservient only to the greater pause: Thus the foregoing passage from Milton will, while we are pronouncing it, address the ear in the same manner it does the eye in the following arrangement:

Deeds of eternal fame were done, but infinite ;
For wide was spread that war and various ;
Sometimes on firm ground a standing fight ;
Then soaring on main wing, tormented all the air ;
All air seem'd then conflicting fire :
Long time in even scale the battle hung.

This arrangement of the words, though exactly classed into those portions in which they come to the ear, seems to destroy the verse to the eye, and to reduce it into what may be called numerous prose : But have we not reason to suspect that the eye puts a cheat upon the ear, by making us imagine a pause to exist where there is only a vacancy to the eye ? Mr. Sheridan has very properly accounted for the perception of false quantity in Latin verse by this association of visible and audible objects, and there seems an equal reason to suspect the same fallacy here.

The best pronouncers of tragedy have never observed this pause, and why it should be introduced into other composition is not easily comprehended : The numbers of the verse, the dignity of the language, an inversion of the common order of the words, sufficiently preserve it from falling into prose ; and if the name of verse only be wanting, the loss is not very considerable. When the line is terminated by a rhyme, the boundaries of the verse are very discernible by the smallest pause ; though the most harmonious rhyming verse must be acknowledged to be that where the rhyme is accompanied by a considerable pause in the sense ; but as too long a succession of these lines satiates the ear with too much equality, we readily exchange sound for variety or force of expression. Sometimes even the pauses before and after a rhyme are so considerable, and that at the end of the rhyme so small, that the boundaries of the verse are lost in the rapidity of the expression.

Which, without passing through the judgment, gains
The heart, and all its end at once attains. *Pope.*

'Tis with our judgments as our watches; none
Go just alike, yet each believes his own. *Ibid.*

In these lines I think it is evident, that if we make a small pause of suspension, as Mr. Sheridan calls it, at the end of the first verse, the pauses of sense at *judgment* and *heart*, and at *watches* and *alike*, are so much more perceptible, that every trace of the length of the verse is lost: The same may be observed of the following lines of Milton:

Sing, heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen seed
In the beginning, how the heav'ns and earth
Rose out of chaos: Or if Sion hill
Delight thee more, and Siloa's brook, that flow'd
Fast by the oracle of God; I thence
Invoke thy aid to my advent'rous song.

In the fifth, sixth, and seventh lines of this passage, the pause in the sense falls so distinctly on the words *chaos*, *more*, and *God*, that a slight pause at *hill*, *flow'd*, and *thence*, would not have the least power of informing the ear of the end of the line, and of the equality of the verse, and, therefore, for these purposes would be entirely useless. For in all pronunciation, whether prosaick or poetick, at the beginning of every fresh portion, the mind must necessarily have the pause of the sense in view; and this prospect of the sense must regulate the voice for that portion, to the entire neglect of any length in the verse, as an attention to this must necessarily interrupt that flow or current in the pronunciation which the sense demands. Thus the current of the voice is stopped at *chaos;* and the succeeding part of the vesse, *Or if Sion hill*, is so much detached from the preceding part, that the admeasurement of the verse is destroy-

ed to the ear, and we might add a foot more to the latter part of the verse without seeming at all to lengthen it; we might, for example, write the line in this manner,

Rose out of Chaos; or if Sion's verdant hill,

without any indication of false quantity to the ear, though the eye scans it as too long by two syllables.

The affectation which most writers of blank verse have of extending the sense beyond the line, whether necessary or not, is followed by a similar affectation in the printer, who will often omit placing a pause at the end of a line of verse, where he would have inserted one in prose; and this affectation is still carried farther by the reader, who will generally run the sense of one line into another, where there is the least opportunity of doing it, in order to show that he is too sagacious to suppose there is any conclusion in the sense because the line concludes. This affectation, I say, has possibly given rise to the opposite one adopted by the learned; namely, that of pausing where the sense absolutely forbids a pause, and so by shunning Scylla, to fall into Charybdis: This errour is excellently described by Pope:

The vulgar thus through imitation err,
As oft the learn'd by being singular;
So much they hate the crowd, that if the throng
By chance go right, they purposely go wrong.

The truth is, the end of a line in verse naturally inclines us to pause; and the words that refuse a pause so seldom occur at the end of a verse, that we often pause between words in verse where we should not in prose, but where a pause would by no means interfere with the sense: this, it is presumed, has been fully shown in the former part of this work; and this, perhaps, may be the reason why a pause at the end

of a line in poetry is supposed to be in compliment to the verse, when the very same pause in prose is allowable, and, perhaps, eligible, but neglected as unnecessary: However this be, certain it is, that if we pronounce many lines in Milton, so as to make the equality of impressions on the ear distinctly perceptible at the end of every line; if by making this pause we make the pauses that mark the sense less perceptible, we exchange a solid advantage for a childish rhythm, and, by endeavouring to preserve the name of verse, lose all its meaning and energy.

Rule VI. In order to form a cadence in a period in rhyming verse, we must adopt the falling inflection with considerable force, in the cæsura of the last line but one.

EXAMPLE.

One science only will one genius fit,
So vast is art, so narrow human wit;
Not only bounded to peculiar arts,
But oft in those confin'd to single parts;
Like kings we lose the conquests gain'd before,
By vain ambition still to make them more;
Each might his sev'ral prò̀vince || well command,
Would all but stoop to what they understand.

In repeating these lines, we shall find it necessary to form the cadence, by giving the falling inflection with a little more force than common to the word *province*. The same may be observed of the word *prospect*, in the last line but one of the following passage:

So pleas'd at first, the tow'ring Alps we try,
Mount o'er the vales, and seem to tread the sky;
Th' eternal snows appear already past,
And the first clouds and mountains seem the last:
But those attain'd, we tremble to survey
The growing labours of the lengthen'd way;
Th' increasing prò̀spect || tires our wand'ring eyes,
Hills peep o'er hills, and Alps on Alps arise.

Rule VII. A simile in poetry ought always to be read in a lower tone of voice than that part of the passage which precedes it.

EXAMPLE.

'Twas then great Marlb'rough's mighty soul was prov'd,
That in the shock of charging hosts unmov'd,
Amidst confusion, horrour, and despair,
Examin'd all the dreadful scenes of war.
In peaceful thought the field of death survey'd,
To fainting squadrons sent the timely aid;
Inspir'd repuls'd battalions to engage,
And taught the doubtful battle where to rage.
So when an angel, by divine command
With rising tempests shakes a guilty land,
(Such as of late o'er pale Britannia past,)
Calm and serene he drives the furious blast;
And, pleas'd th' Almighty's orders to perform,
Rides on the whirlwind, and directs the storm. *Addison.*

Rule VIII. Where there is no pause in the sense at the end of the verse, the last word must have exactly the same inflection it would have in prose.

EXAMPLE.

O'er their heads a crystal firmament,
Whereon a sapphire throne, inlaid with pure*
Amber, and colours of the show'ry arch. *Milton.*

In this example, the word *pure* must have the falling inflection, whether we make any pause at it or not, as this is the inflection the word would have if the sentence were pronounced prosaically. For the same reason the words *retired* and *went*, in the following example, must be pronounced with the rising inflection.

* This, it is presumed, is an instance, that a pause of suspension may sometimes be improper at the end of a line. See page 277.

At his command th' uprooted hills retir'd
Each to his place ; they heard his voice and went
Obsequious ; heav'n his wonted face renew'd,
And with fresh flow'rets hill and valley smil'd.

Rule IX. Sublime, grand, and magnificent description in poetry, frequently requires a lower tone of voice, and a sameness nearly approaching to a monotone, to give it variety.

This rule will surprise many who have always been taught, to look upon a monotone or sameness of voice as a deformity in reading. A deformity it certainly is, when it arises either from a want of power to alter the voice, or a want of judgment to introduce it properly ; but I presume it may be with confidence affirmed, that when it is introduced with propriety, it is one of the greatest embellishments of poetick pronunciation. Nay, a monotone connected with preceding and succeeding inflections, is a real variety, and is exactly similar to a succession of the same identical notes in musick ; which, considered apart, is perfectly monotonous, but, taken with what goes before and follows, is among the finest beauties of composition.

The use of the monotone has already been exemplified, page 86, in the grand description of Satan's throne, at the beginning of the Second Book of Paradise Lost, and may be farther illustrated by a passage of the Allegro of the same poet.

Hence ! loath'd Melancholy,
Of Cerberus and blackest Midnight born,
In Stygian cave forlorn,
'Mongst horrid shapes and shrieks, and sights unholy.
Find out some uncouth cell,
Where brooding darkness spreads his jealous wings,
And the night raven sings ;
Thēre, under ēbon shādes and lōw-brow'd rōcks,
As ragged as thy locks,
In dark Cimmerian desert ever dwell.

In repeating this passage, we shall find the darkness and horror of the cell wonderfully augmented, by pronouncing the eighth line,

"There, under ebon shades, and low-brow'd rocks,"

in a low monotone; which monotone may not be improperly signified, by the horizontal line generally used to mark long quantity; as this line is perfectly descriptive of a sameness of tone; as the acute and grave accent are of variety.

Modulation of the Voice.

AFTER a perfect idea is attained of the pause, emphasis, and inflection, with which we ought to pronounce every word, sentence, interrogation, climax, and different figure of speech, it will be absolutely necessary to be acquainted with the power, variety, and extent of the instrument, through which we convey them to others; for unless this instrument be in a proper pitch, whatever we pronounce will be feeble and unnatural; as it is only in a certain pitch that the voice can command the greatest variety of tones, so as to utter them with energy and ease.

Every one has a certain pitch of voice, in which he is most easy to himself, and most agreeable to others; this may be called the natural pitch: this is the pitch in which we converse; and this must be the basis of every improvement we acquire from art and exercise: for such is the force of exercise upon the organs of speech, as well as every other in the human body, that constant practice will strengthen the voice in any key we use it to, even though this

happen not to be the most natural and easy at first. This is abundantly proved by the strong vociferation which the itinerant retailers in the streets acquire after a few years practice. Whatever key they happen to pitch upon at first is generally preserved; and the voice in that note becomes wonderfully strong and sonorous: but as the Spectator humorously observes, their articulation is generally so indistinct, that we understand what they sell, not so much by the words as the tune.

As constant exercise is of such importance to strengthen the voice, care should be taken, that we exercise it on that part where it has naturally the greatest power and variety: this is the middle tone; the tone we habitually make use of, when we converse with, or speak to persons at a moderate distance; for if we call out to one who is so far off as to be almost out of hearing, we naturally raise our voice to a higher key, as well as swell it upon that key to a much greater degree of loudness; as, on the contrary, if we wish to be heard only by a single person in company, we naturally let fall our voice into a low key, and abate the force of it, so as to keep it from being heard by any but the person we are speaking to.

In this situation, nature dictates; but the situation of the publick speaker is a situation of art; he not only wishes to be heard, but to be heard with energy and ease; for this purpose, his voice must be powerful in that key which is easiest to him, in that which he will most naturally fall into, and which he will certainly have the most frequent occasion to use: and this is the middle tone.

But before we enter farther on this subject, it seems absolutely necessary to obviate a very common mistake with respect to the voice, which may lead to an incurable errour; and that is the confounding of high and low with loud and soft. These plain differences

are as often jumbled together as accent and quantity though to much worse purpose. Our mistaking of accent for quantity when we converse about it, makes not the least alteration in our speaking; but if, when we ought only to be louder, we raise our voice to a higher key, our tones become shrill and feeble, and frustrate the very intention of speaking.

Those who understand ever so little of musick, know that high and loud, and soft and low, are by no means necessarily connected; and that we may be very soft in a high note, and very loud in a low one; just as a smart stroke on a bell may have exactly the same note as a slight one, though it is considerably louder. But to explain this difference to those who are unacquainted with musick, we may say, that a high tone is that we naturally assume when we wish to be heard at a distance, as the same degree of force is more audible in a high, than in a low tone, from the acuteness of the former, and the gravity of the latter; and that a low tone is that we naturally assume when we are speaking to a person at a small distance and wish not to be heard by others; as a low tone with the same force is less audible than a high one; if, therefore, we raise our voice to the pitch we should naturally use if we were calling to a person at a great distance, and at the same time exert so small a degree of force as to be heard only by a person who is near us, we shall have an example of a high note in a soft tone; and on the contrary, if we suppose ourselves speaking to a person at a small distance, and wish to be heard by those who are at a greater, in this situation we shall naturally sink the voice into a low note, and throw just as much force or loudness into it as is necessary to make it audible to the persons at a distance. This is exactly the manner in which actors speak the speeches that are spoken aside. The low tone conveys the idea of speaking to a person near us, and the loud tone enables us to convey this idea

to a distance. By this experiment we perceive, that high and loud, and soft and low, though most frequently associated, are essentially distinct from each other.

Such, however, is the nature of the human voice, that to begin in the extremes of high and low are not equally dangerous. The voice naturally slides into a higher tone, when we want to speak louder, but not so easily into a lower tone, when we would speak more softly. Experience shows us, that we can raise our voice at pleasure to any pitch it is capable of; but the same experience tells us, that it requires infinite art and practice to bring the voice to a lower key when it is once raised too high. It ought therefore to be a first principle with all publick readers and speakers, rather to begin *under* the common level of their voice than above it. The attention of an auditory, at the commencement of a lecture or oration, makes the softest accents of the speaker audible, at the same time that it affords a happy occasion for introducing a variety of voice, without which every address must soon tire. A repetition of the same subject, a thousand times over, is not more tiresome to the understanding, than a monotonous delivery of the most varied subject to the ear. Poets, to produce variety, alter the structure of their verse and rather hazard uncouthness and discord than sameness. Prose writers change the style, turn, and structure of their periods, and sometimes throw in exclamations, and sometimes interrogations, to rouse and keep alive the attention; but all this art is entirely thrown away, if the reader does not enter into the spirit of his author, and by a similar kind of genius, render even variety itself more various; if he does not, by an alteration in his voice, manner, tone, gesture, loudness, softness, quickness, slowness, adopt every change of which the subject is susceptible.

Every one, therefore, who would acquire a variety of tone in publick reading or speaking, must avoid as the greatest evil a loud and vociferous beginning; and for that purpose it would be prudent in a reader or speaker to adapt his voice as if only to be heard by the person who is nearest to him; if his voice has natural strength, and the subject any thing impassioned in it, a higher and louder tone will insensibly steal on him; and his greatest address must be directed to keeping it within bounds. For this purpose it will be frequently necessary for him to recall his voice, as it were, from the extremities of his auditory, and direct it to those who are nearest to him. This it will be proper to do almost at the beginning of every paragraph in reading, and at the introduction of every part of the subject in discourse. Nothing will so powerfully work on the voice, as supposing ourselves conversing at different intervals with different parts of the audience.

A celebrated writer on this subject directs a reader or speaker, upon his first addressing his auditory, to fix his eyes upon that part of them from which he is the farthest, and to pitch his voice so as to reach them. This, I fear, would be attended with very ill consequences if the assembly were very large; as a speaker would be strongly tempted to *raise* his voice, as well as increase its force; and by this means begin in a key much too high for the generality of his auditory, or for his own powers to continue it. The safest rule, therefore, is certainly to begin, as it were, with those of the assembly that are nearest to us; and if the voice be but articulate, however low the key may be, it will still be audible; and those who have a sufficient strength of voice for a publick auditory, find it so much more difficult to bring *down* than raise the pitch, that they will not wonder I employ my

chief care to guard against an errour by far the most common, as well as the most dangerous.

Much, undoubtedly, will depend on the size and structure of the place we speak in: some are so immensely large, as many of our churches and cathedrals, that the voice is nearly as much dissipated as in the open air; and often with the additional inconvenience of a thousand confused echos and re-echos. Here a loud and vociferous speaker will render himself unintelligible in proportion to his exertion of voice: as departing and commencing sounds will encounter each other, and defeat every intention of distinctness and harmony.

Nothing but good articulation will make a speaker audible in this situation, and a judicious attention to that tone of voice which is most suitable to the size and imperfections of the place. If the place we speak in be but small, it will be scarcely necessary to observe that the loudness of the voice should be in proportion. Those who have not ears sufficiently delicate to discern the true quantity of sound necessary to fill the place they speak in, ought to take every possible method to acquire so essential a qualification. A knowledge of musick, many trials of different degrees of loudness, and the friendly criticism of good judges, may do much towards acquiring this accomplishment; and it must ever be remembered, that high and low are essentially distinct from loud and soft; as we may with the utmost propriety be at the highest note of our voice in the smallest room, provided we are not too loud, and use the lowest part of our voice in the largest, provided we are not too soft and indistinct to be heard.

In order to reduce the foregoing observations to practice, it may not be unprofitable to attend to the following rules.

Rule I. To gain a habit of lowering the voice, it will be necessary to drop the voice to a lower key upon the end of one sentence, and to commence the next sentence in the same low key with which we concluded the former; for this purpose, it will be necessary to select sentences where this pronunciation is eligible, and practise upon them.

EXAMPLES.

Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye, except colours; but at the same time it is very much straightened and confined in its operations to the number, bulk, and distance of its particular objects. *Spect.* No. 411.

I shall first consider those pleasures of the imagination which arise from the actual view and survey of outward objects; and these, I think, all proceed from the sight of what is great, uncommon, or beautiful. There may, indeed, be something so terrible or offensive that the horrour or loathsomenes of the object may overbear the pleasure which results from its greatness, novelty, or beauty; but still there will be such a mixture of delight in the very disgust it gives us, as any of these three qualifications are most conspicuous and prevailing.
Spect. No. 412.

The sense of feeling, in the first example, and *there may indeed*, in the second, may very properly commence in a low tone of voice, as this tone is generally suitable to the concession contained in each of the sentences.

Similes in poetry form proper examples for gaining a habit of lowering the voice.

EXAMPLE.

He above the rest,
In shape and gesture proudly eminent,
Stood like a tow'r. His form had not yet lost

All her original brightness, nor appear'd
Less than archangel ruin'd and th' excess
Of glory obscur'd ; as when the sun new ris'n
Looks through the horizontal misty air
Shorn of his beams : or from behind the moon
In dim eclipse disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. *Paradise Lost.*

In this example are two similes in succession ; and it may be observed, that, in order to pronounce them properly, the voice ought to be twice lowered ; that is, on the first simile at *as when the sun*, and then at *or from behind the moon*, which last simile must be in a lower tone of voice than the former, and both nearly in a monotone.

Rule II. This lowering of the voice will be greatly facilitated if we begin the words we wish to lower the voice upon, in a monotone, or sameness of sound, approaching to that produced by repeatedly striking the same key of a harpsichord. Thus in the following passage from Dr. Akenside's Pleasures of Imagination :

With what attractive charms this goodly frame
Of nature, touches the consenting hearts
Of mortal men ; and what the pleasing stores
Which beauteous imitation thence derives,
To deck the poet's or the painter's toil,
My verse unfolds. Attend, ye gentle pow'rs
Of musical delight ! and, while I sing
Your gifts, your honours, dance around my strain.
Thou, smiling queen of every tuneful breast,
Indulgent Fancy ; from the fruitful banks
Of Avon, whence thy rosy fingers cull
Fresh flow'rs, and dews, to sprinkle on the turf
Where Shakespeare lies, be present : and with thee
Let Fiction come upon her vagrant wing,
Wafting ten thousand colours through the air ;
And by the glances of her magick eye,
Combining each in endless fairy forms
Her wild creation. Goddess of the lyre,
Which rules the accents of the moving sphere,

Wilt thou, eternal Harmony, descend,
And join this festive train? for with thee comes
The guide, the guardian of their lovely sports,
Majestick Truth; and where Truth deigns to come
Her sister Liberty will not be far.
Be present, all ye Genii, who conduct
The wand'ring footsteps of the youthful bard,
New to your springs and shades; who touch his ear
With finer sounds; who heighten to his eye
The bloom of nature, and before him turn
The gayest, happiest attitudes of things.

Pleasures of Imagination, Book I.

This exordium consists of an invocation of several poetick powers, each of which ought to be addressed in a manner somewhat different; but none of them admits of a difference sufficient to give a variety to a long paragraph, except that of *eternal Harmony:* and this from its nature requires a solemn monotone in a much lower key than the rest: if therefore we pronounce the words,

Goddess of the lyre,
Which rules the accents of the moving sphere:

If, I say, we pronounce these words in a low monotone, without any inflection of voice on them; we shall throw a great variety into the whole invocation, and give it at the same time that expression which the importance of the subject demands.

Rule III. As few voices are perfect; those which have a good bottom often wanting a top, and inversely; care should be taken to improve by practice that part of the voice which is most deficient; for instance; if we want to gain a bottom, we ought to practise speeches which require exertion, a little below the common pitch; when we can do this with ease, we may practise them on a little lower note, and so on till we are as low as we desire: for this purpose, it will be necessary to repeat such passages as require a full, audible tone of voice in a low key;

of this kind is the speech of king John to Hubert, where he takes him aside, and tempts him to undertake the death of prince Arthur:

Come hither, Hubert! O my gentle Hubert,
We owe thee much; within this wall of flesh
There is a soul counts thee her creditor,
And with advantage means to pay thy love.
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished.
Give me thy hand—I had a thing to say—
But I will fit it with some better time.
By heav'n, Hubert, I'm almost asham'd
To say what good respect I have of thee.
Hub. I am much bounden to your majesty.
K. John. Good friend, thou hast no cause to say so yet,
But thou shalt have—and creep time ne'er so slow,
Yet it shall come for me to do thee good.
I had a thing to say,—but let it go;
The sun is in the heav'n, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gauds
To give me audience. If the midnight bell
Did with his iron tongue and brazen mouth
Sound one unto the drowsy race of night;
If this same were a church-yard where we stand,
And thou possessed with a thousand wrongs;
Or if that thou could'st see me without eyes,
Hear me without thine ears, and make reply
Without a tongue, using conceit alone,
Without eyes, ears, and harmful sound of words,
Then in despight of broad-ey'd watchful day
I would into thy bosom pour my thoughts:
But, ah! I will not—yet I love thee well,
And, by my troth, I think thou lov'st me well.
Hub. So well, that what you bid me undertake,
Though that my death were adjunct to my act,
By heav'n I'd do't.
K. John. Do I not know thou would'st?
Good Hubert, Hubert, Hubert, throw thine eye
On that young boy: I'll tell thee what, my friend,
He is a very serpent in my way,
And wheresoe'er this foot of mine doth tread,
He lies before me. Do'st thou understand me?
Thou art his keeper.

Hub. And I'll keep him so,
That he shall not offend your majesty.
K. John. Death.
Hub. My Lord?
K. John. A grave.
Hub. He shall not live.
K. John. Enough.
I could be merry now. Hubert, I love thee;
Well, I'll not say what I intend for thee:
Remember. *Shakespeare's King John, Act* iii. *Scene* 5.

I have quoted so much of this fine passage, because I think almost every part of it affords an opportunity of practising to speak with force and energy upon a lower tone of the voice; for the whole scene may be considered as only an earnest whisper; but as this whisper must be heard by a whole audience, it is necessary, while we lower the pitch, to add to the force of the voice: this, however, is no easy operation, and none but good readers and consummate actors, can do it perfectly. It is no very difficult matter to be loud in a high tone of voice; but to be loud and forcible in a low tone, requires great practice and management; this, however, may be facilitated by pronouncing forcibly at first in a low monotone; a monotone, though in a low key, and without force, is much more sonorous and audible than when the voice slides up and down at almost every word, as it must do to be various. This tone is adopted by actors when they repeat passages aside. They are to give the idea of speaking to themselves, in such a manner as not to be heard by the person with them on the stage, and yet must necessarily be heard by the whole theatre. The monotone in a low key answers both these purposes. It conveys the idea of being inaudible to the actors with them in the scene, by being in a lower tone than that used in the dialogue; and by being in a monotone becomes audible to the whole house. The monotone, there-

fore, becomes an excellent vehicle for such passages as require force and audibility in a low tone, and in the hands of a judicious reader or speaker is a perpetual source of variety.

Rule IV. When we would strengthen the voice in a higher note, it will be necessary to practise such passages as require a high tone of voice; and if we find the voice grow thin, or approach to a squeak upon the high note, it will be proper to swell the voice a little below this high note, and to give it force and audibility by throwing it into a sameness of tone approaching the monotone. A speech of Titus Quintius to the Roman people, ironically encouraging them to the greatest excesses, is a good praxis for the higher tone of voice.

When you are to contend with us, you can seize the Aventine hill, you can possess yourselves of the Mons Sacer, the enemy is at our gates, the Æsquiline is near being taken, and nobody stirs to hinder it. But against us you are valiant, against us you can arm with all diligence. Come on, then, besiege the senate-house, make a camp of the forum, fill the gaols with our chief nobles, and when you have achieved these glorious exploits, then at the least, sally out at the Æsquiline gate with the same fierce spirits against the enemy. Does your resolution fail you for this? Go, then, and behold from our walls, your lands ravaged, your houses plundered and in flames, the whole country laid waste with fire and sword. Have you any thing here to repair these damages? Will the tribunes make up your losses to you? They will give you words, as many as you please; bring impeachments in abundance against the prime men of the state; heap laws upon laws; assemblies you shall have without end; but will any of you return the richer from these assemblies? Extinguish, O Romans! these fatal divisions; generously break this cursed enchantment, which keeps you buried in a scandalous inaction.—Open your eyes, and consider the management of those ambitious men, who, to make themselves powerful in their party, study nothing but how they may foment divisions in the commonwealth.

There are few voices so strong in the upper notes as to be able to pronounce this speech with the spirit

it demands; care must be taken, therefore, particularly in the ironical parts, to keep the voice from going too high, for which purpose it ought to approach to a monotone in the high notes required upon the words, *against us you are valiant—against us you can arm with all diligence;* and particularly upon the questions, *Does your resolution fail you for this? Have you any thing here to repair these damages? Will the tribunes make up your losses to you?* And the same conduct of the voice must be observed upon the four succeeding ironical members.

But no exercise will be so proper to inure the voice to high notes as frequently to pronounce a succession of questions, which require the rising inflection of voice at the end. Such is that instance of a succession of questions, ending with the rising inflection, in the Oration of Demosthenes on the Crown. See p. 160.

What was the part of a faithful citizen? Of a prudent, an active, and honest minister? Was he not to secure Eubœa, as our defence against all attacks by sea? Was he not to make Bœotia our barrier on the midland side? The cities bordering on Peloponnesus, our bulwark on that quarter? Was he not to attend with due precaution to the importation of corn, that this trade might be protected through all its progress up to our own harbour? Was he not to cover those districts, which we commanded by seasonable detachments, as the Proconesus, the Chersonesus, and Tenedos? To exert himself in the assembly for this purpose? While with equal zeal he laboured to gain others to our interest and alliance, as Byzantium, Abydus, and Eubœa? Was he not to cut off the best and most important resources of our enemies, and to supply those in which our country was defective? — And all this you gained by my counsels and my administration.

Leland's Demosthenes on the Crown.

It will naturally occur to every judicious reader, that this series of questions ought to rise gradually in force as they proceed, and therefore it will be necessary to keep the voice under at the beginning:

to which this observation may be added, that as the rising inflection ought to be adopted on each question, the voice will be very apt to get too high near the end; for which purpose it will be necessary to swell the voice a little below its highest pitch; and if we cannot rise with ease and clearness on every particular to the last, we ought to augment the force on each, that the whole may form a species of climax.

Rule V. When we would strengthen the voice in the middle tone, it will be necessary to exercise the voice on very passionate speeches by pronouncing them in a loud tone, without suffering the voice to rise with the force, but preserving all the energy and loudness we are able, in the middle tone of voice.

The challenge of Macbeth to Banquo's ghost, is a proper passage for this exercise of the middle tone of voice.

> What man dare I dare:
> Approach thou like the rugged Russian bear,
> The arm'd rhinoceros or Hyrcanian tyger;
> Take any shape but that, and my firm nerves
> Shall never tremble. Be alive again,
> And dare me to the desart with thy sword;
> If trembling I inhibit, then protest me
> The baby of a girl. Hence, horrible shadow,
> Unreal mock'ry, hence!

Rule VI. When we have exerted the voice to the highest pitch, it will be necessary to bring it down to a lower, by beginning the succeeding sentence in a lower tone of voice, if the nature of the sentence will permit; and if we are speaking extempore, it will be proper to form the sentence in such a manner as to make it naturally require a lower tone. A good praxis for recovering the voice when it is carried to its utmost pitch is the furious resentment and indignation of Posthumus against himself for giving credit to the infidelity of Imogen.

Jachimo. This Posthumus—methinks I see him now—
Post. Ay, so thou dost,
Italian fiend! ah me, most credulous fool,
Egregious murderer, thief, any thing,
That's due to all the villains past, in being,
To come—oh give me cord, or knife, or poison,
Some upright justicer? Thou king, send out
For torturers ingenious; it is I
That all th' abhorred things o'th'earth amend
By being worse than they. I am Posthumus
That killed thy daughter; villain-like, I lie,
That caus'd a lesser villain than myself,
A sacrilegious thief to do't. The temple
Of virtue was she, yea, and she herself—
Spit and throw stones, cast mire upon me, set
The dogs o'th' street to bait me: every villain
Be call'd Posthumus Leonatus, and
Be villany less than 'twas. Oh! Imogen,
My queen, my life, my wife! O Imogen,
Imogen! Imogen!

In this example we find the fury of the passion very apt to carry the voice too high, but the poet has very judiciously thrown in breaks and alterations in the passion, which give the speaker an opportunity of lowering and altering his voice. Thus the voice is at its highest pitch of rage at *to come*, when the break and different shade of the same passion, at *O give me cord*, &c. affords an opportunity of lowering the voice by means of a mixture of intreaty. The voice is at its utmost extent of height at *kill'd thy daughter;* as in this passage he declares openly his guilt, in order to provoke his punishment; but the next clause, *villain-like, I lie*, gives a different shade of force to the voice by a mixture of remorse. The next sentence, *The temple of virtue*, &c. has a regret and tenderness in it that affords an alteration of voice; but as this alteration slides into extreme grief, in which the voice is very apt to go too high, the next sentence, *Spit and throw stones*, &c. by the deep hatred it falls into, gives the speaker an oppor-

tunity of lowering and recovering the force of his voice, in order to conclude with that force and tenderness which the latter part of the speech necessarily requires. Thus, by properly distinguishing the different shades and mixtures of the passions, we not only produce variety, but afford the voice such resources of energy, as can alone support it in the pronunciation.

Rule VII. When we are speaking extempore, and have carried the voice to its utmost extent in a high key, in order to bring it down to a lower, we ought, if possible, to adopt some passion which requires a low key; such as shame, hatred, admonition, &c. as in the spirited speech of T. Quintius to the Roman people, quoted under Rule IV.

The same may be observed of the speech of the Angel, in Milton, to Satan.

> Think we such toils, such cares disturb the peace
> Of heav'n's blest habitants ?---alike I scorn
> Thy person, and imposture. *Milton.*

The former part of this speech raises the voice to the highest pitch, and is finely relieved and contrasted by the low tone which *scorn* requires in the conclusion.

GESTURE.

GESTURE, considered as a just and elegant adaptation of every part of the body to the nature and import of the subject we are pronouncing, has always been considered as one of the most essential parts of oratory. Its power, as Cicero observes, is much greater than that of words. It is the language of nature in the strictest sense, and makes its way to the heart, without the utterance of a

single sound. Ancient and modern orators are full of the power of action; and action, as with the illustrious Grecian orator, seems to form the beginning, the middle, and end of oratory.

Such, however, is the force of custom, that though we all confess the power and necessity of this branch of publick speaking, we find few, in our own country at least, that are hardy enough to put it in practice. The most accomplished speakers in the British Senate are very faulty in their use of action, and it is remarkable that those who are excellent in every other part of oratory are very deficient in this. The truth is, though the reason of action in speaking is in the nature of things, the difficulty of acquiring the other requisites of an orator, and the still greater difficulty of attaining excellence in action, (which after all our pains is less esteemed than excellencies of another kind); these, I say, seem to be the reasons why action is so little cultivated among us: to this we may add, that so different are national tastes in this particular, that hardly any two people agree in the just proportion of this so celebrated quality of an orator. Perhaps the finished action of a Cicero or a Demosthenes would scarcely be borne in our times, though accompanied with every other excellence. The Italians and French, though generally esteemed better publick speakers than the English, appear to us to overcharge their oratory with action; and some of their finest strokes of action would, perhaps, excite our laughter. The oratory, therefore, of the Greeks and Romans in this point, is as ill suited to a British auditor, as the accent and quantity of the ancients is to the English language. The common feelings of nature, with the signs that express them, undergo a kind of modification, which is suitable to the taste and genius of every nation; and it is this national taste which must necessarily

be the vehicle of every thing we convey agreeably to the publick we belong to. Whether the action of the ancients was excessive, or whether that of the English be not too scanty, is not the question: those who would succeed as English orators must speak to English taste; as a general must learn the modern exercise of arms to command modern armies, and not the discipline and weapons of the ancients.

But though the oratory of the moderns does not require all those various evolutions of gesture which was almost indispensable in the ancients, yet a certain degree of it must necessarily enter into the composition of every good speaker and reader. To be perfectly motionless while we are pronouncing words which require force and energy, is not only depriving them of their necessary support, but rendering them unnatural and ridiculous. A very vehement address, pronounced without any motion but that of the lips and tongue, would be a burlesque upon the meaning, and produce laughter; nay, so unnatural is this total absence of gesticulation, that it is not very easy to speak in this manner.

As some action, therefore, must necessarily accompany our words, it is of the utmost consequence, that this be such as is suitable and natural. No matter how little, if it be but akin to the words and passion; for if foreign to them, it counteracts and destroys the very intention of delivery. The voice and gesture may be said to be tuned to each other: and if they are in a different key, as it may be called, discord must inevitably be the consequence. An awkward action, and such as is unsuitable to the words and passion, is the body out of tune, and gives the eye as much pain as discord does the ear.

In order therefore to gain a just idea of suitable action and expression, it will be necessary to observe that every passion, emotion, and sentiment, has a

particular attitude of the body, cast of the eye, and tone of the voice, that particularly belongs to that passion, emotion, or sentiment: these should be carefully studied, and practised before a glass when we are alone; and before a few friends, whose candour and judgment we can rely on. Some good piece of composition should then be selected, and every period or sentence be marked with that passion, emotion, or sentiment, indicated by the words, that the eye in reading may be reminded of the passion or sentiment to be assumed. These passions and emotions we should express with the utmost force and energy we are able, when we are alone, that we may wear ourselves into the habit of assuming them easily in publick. This forcible practice in private, will have the same effect on our publick delivery, that dancing a minuet has on our general air and deportment. What Pope says of writing is perfectly applicable to action in oratory.

> True ease in action comes from art, not chance,
> As those move easiest who have learn'd to dance.

To descend, however to a few of those particulars, to which it seems the most necessary to attend; it may not be improper to take notice, that in reading, much less action is required than in speaking. When we read to a few persons only in private, it may not be useless to observe, that we should accustom ourselves to read standing; that the book should be held in the left hand; that we should take our eyes as often as possible from the book, and direct them to those that hear us. The three or four last words, at least, of every paragraph, or branch of a subject, should be pronounced with the eye pointed to one of the auditors. When any thing sublime, lofty, or heavenly, is expressed, the eye and the right hand may be very properly ele-

vated; and when any thing low, inferiour, or grovelling is referred to, the eye and hand may be directed downwards: when any thing distant or extensive is mentioned, the hand may naturally describe the distance or extent; and when concious virtue, or any heartfelt emotion, or tender sentiment occurs, we may as naturally clap the right hand on the breast, exactly over the heart.

In speaking extempore, we should be sparing of the use of the left hand, which may not ungracefully hang down by the side, and be suffered to receive that small degree of motion which will necessarily be communicated to it by the action of the right hand. The right hand, when in action, ought to rise extending from the side, that is, in a direction from left to right; and then be propelled forwards, with the fingers open, and easily and differently curved: the arm should move chiefly from the elbow, the hand seldom be raised higher than the shoulder, and when it has described its object, or enforced its emphasis, ought to drop lifeless down to the side, ready to commence action afresh. The utmost care must be taken to keep the elbow from inclining to the body, and to let the arms, when not hanging at rest by the side, approach to the action we call *a-kimbo*; we must be cautious, too, in all action but such as describes extent or circumference, to keep the hand, or lower part of the arm, from cutting the perpendicular line that divides the body into right and left; but above all, we must be careful to let the stroke of the hand, which marks force, or emphasis, keep exact time with the force of pronunciation; that is, the hand must go down upon the emphatical word, and no other: Thus in the execration of Brutus, in Julius Cæsar:

When Marcus Brutus grows so covetous,
To lock such rascal-counters from his friends,

Be ready, gods, with all your thunder bolts,
Dash him in pieces.

Here the action of the arm which enforces the emphasis ought to be so directed, that the stroke of the hand may be given exactly on the word *dash ;* this will give a concomitant action to the organs of pronunciation, and by this means the whole expression will be greatly augmented. This action may be called beating time to the emphasis, and is as necessary in forcible and harmonious speaking, as the agreement between the motion of the feet, and the musick in dancing.*

These are some of the simplest and most necessary directions, and such as may be followed with the greatest safety : observing the action of the best readers and speakers may, with some cautions, be recommended to youth ; but cannot with the same safety be proposed to those who, by long practice, are confirmed in habits of their own ; it may, instead of a modest and negative kind of awkwardness, which is scarcely offensive, substitute a real and disgusting kind of mimickry ; and this, by every person of the least taste, will be looked upon as a bad exchange.

To the generality of readers and speakers, therefore, it may be proposed to make use of no more action than they can help. If they are really in earnest, as they ought to be, some gesticulation will naturally break out ; and if it be kept within bounds, it will always be tolerable. A man's own feelings will often tell him how far he may venture with safety ; for in that situation which he finds the easiest to himself, he will appear most agreeable to his auditory. Such a sympathy do we find between speaker and hearer,

* For a simple outline of action, as it may be called, it is presumed the *Elements of Gesture*, prefixed to the *Academick Speaker*, will be found highly useful ; as the directions there given are illustrated by plates describing the several positions of the body, legs, arms, and hands, in a graceful and forcible delivery.

that the one cannot be in an awkward situation without communicating a feeling of it to the other.

Thus have we endeavoured to delineate those outlines, which nothing but good sense and taste will fill up. The more distinctly these lines are marked, the easier will be the finishing; and if, instead of leaving so much to taste, as is generally done, we were to push as far as possible our enquiries into those principles of truth and beauty, in delivery, which are immutable and eternal; if, I say, we were to mark carefully the seemingly infinite variety of voice and gesture, in speaking and reading, and compare this variety with the various senses and passions of which they are expressive; from the simplicity of nature in her other operations, we have reason to hope, that they might be so classed and arranged, as to be of much easier attainment, and productive of much certainty and improvement, in the very difficult acquisition of a just and agreeable delivery.

THE PASSIONS.

It now remains to say something of those tones which mark the passions and emotions of the speaker. These are entirely independent on the modulation of the voice, though often confounded with it: for modulation relates only to speaking either loudly or softly, in a high or a low key; while the tones of the passions or emotions mean only that *quality* of sound that indicates the feelings of the speaker, without any reference to the pitch or loudness of his voice; and it is in being easily susceptible of every passion and emotion that presents itself, and being able to express them with that peculiar quality of sound which belongs to them, that the great art of reading and speaking consists. When we speak our own words, and are really impassioned by the occasion of speaking, the passion or emotion precedes the words, and adopts such tones as are suitable to the passion we feel; but when we read, or repeat from memory, the passion is to be taken up as the words occur; and in doing this well, the whole difficulty of reading or repeating from memory lies.

But it will be demanded, how are we to acquire that peculiar quality of sound that indicates the passion we wish to express? The answer is easy: by feeling the passion which expresses itself by that peculiar quality of sound. But the question will return, how are we to acquire a feeling of the passion? The answer to this question is rather discouraging, as it will advise those who have not a power of impassioning themselves upon reading or expressing some very pathetick passage, to turn their studies to some other department of learning, where nature may have been more favourable to their wishes. But is there no method of assisting us in ac-

quiring the tone of the passion we want to express; no method of exciting the passion in ourselves when when we wish to express it to others? The advice of Quintilian and Cicero on this occasion, is, to represent to our imagination, in the most lively manner possible, all the most striking circumstances of the transaction we describe, or of the passion we wish to feel. "Thus," says Quintilian, "if I complain of "the fate of a man who has been assassinated, may I "not paint in my mind a lively picture of all that has "probably happened on the occasion? Shall not the "assassin appear to rush forth suddenly from his "lurking-place? Shall not the other appear seized "with horrours? Shall he not cry out, beg his life, "or fly to save it? Shall not I see the assassin "dealing the deadly blow, and the defenceless wretch "falling dead at his feet? Shall not I figure to my "mind, and by a lively impression, the blood gush-"ing from his wounds, his ghastly face, his groans, "and the last gasp he fetches?"

This must be allowed to be a very natural method of exciting an emotion in the mind; but still the woes of others, whether real or fictitious, will often make but a weak impression on our own mind, and will fail of affecting us with a sufficient force to excite the same emotions in the minds of our hearers. In this exigence, it may not, perhaps be unprofitable, to call to our assistance the device of the ancient Grecian actor Polus; who, when he had the part of Electra to perform, and was to represent that princess weeping over the ashes of her brother Orestes, ordered the urn which contained the ashes of his dear and only son to be brought upon the stage, and by this means excited in himself the pitch of grief with which he wished to affect his audience.

Calling to mind, therefore, such passages of our own life as are similar to those we read or speak of, will, if I am not mistaken, considerably assist us in

gaining that fervour and warmth of expression, which, by a certain sympathy, is sure to affect those who hear us.

But our natural feelings are not always to be commanded; and, when they are, stand in need of the regulation and embellishments of art: it is the business, therefore, of every reader and speaker in publick, to acquire such tones and gestures as nature gives to the passions; that he may be able to produce the semblance of them when he is not actually impassioned. The feelings of men, when unpremeditatedly impassioned, will do wonders. We seldom hear a person express love, rage, or pity, when these passions are produced by a powerful object on the spot, without feeling in ourselves the workings of the passions thus instantaneously produced. Here the reality of the situation contributes greatly to our own feelings, as well as to the feelings of the speaker. The speech of a malefactor seldom fails to move us powerfully, however wretchedly delivered; and a person really in the agonies of passion moves us irresistibly. But these are situations very different from the reader and speaker in publick. The reader has always a fictitious or absent passion to exhibit: and the publick speaker must always produce his passion at a certain time and place, and in a certain order; and in this situation it is generally supposed by our best criticks, that an excess of feeling, such as we have when unpremeditatedly actuated by strong passions, would render us incapable of expressing ourselves, so as properly to affect others. I have myself seen Powel, in the character of George Barnwell, so overwhelmed with grief in that pathetick address,

Be warn'd, ye youths, who see my sad despair, &c.

as to be incapable of expressing himself in the most pathetick manner to the audience. However this

be, certain it is, we ought to study the effects and appearances of the passions, that we may be able to exhibit them when we are not really impassioned; and, when we are, to give passion its most agreeable expression. Mr. Burke has a very ingenious thought on this subject in his *Origin of our Ideas of the Sublime and Beautiful.* He observes, that there is such a connection between the internal feeling of a passion, and the external expression of it, that we cannot put ourselves in the posture or attitude of any passion, without communicating a certain degree of the passion itself to the mind. The same may be observed of the tone of voice which is peculiar to each passion: each passion produces an agitation of the body, which is accompanied by a correspondent agitation of the mind: certain sounds naturally produce certain bodily agitations, similar to those produced by the passions; and hence musick has power over the mind, and can dispose it alternately to joy, or sorrow; to pity, or revenge. When the voice, therefore, assumes that tone which a musician would produce in order to express certain passions or sentiments in a song,—the speaker, like the performer on a musical instrument, is wrought upon by the sound he creates; and, though active at the beginning, at length becomes passive, by the sound of his own voice on himself. Hence it is, that though we frequently begin to read or speak, without feeling any of the passion we wish to express, we often end in full possession of it. This may serve to show the necessity of studying and imitating those tones, looks, and gestures, that accompany the passions, that we may dispose ourselves to feel them mechanically, and improve our expression of them when we feel them spontaneously; for by the imitation of the passion, we meet it, as it were, half way.

A passion well described, disposes us to the feeling of it, and greatly assists us in expressing it with force and propriety; this shows the necessity of a

good description of the passions, and how much the art of speaking depends upon it. Those who feel the passions the most powerfully, and unite with this feeling a power of describing their feelings, are those from whom we may expect the best pictures of what passes in the soul. For this reason, good poets are generally the best painters of the passions; and, for this reason, too, we find the greatest orators have been most conversant with the best poets; for though it is not the business of the poet, like that of the philosopher, to enter into a logical definition of the origin, extent, and various relations of the passion he produces, he must, however, feel it strongly, and express it exactly as we see it in nature, or it will fail in its effect on the soul; which, in this case, judges by a sort of instinct. This, it is presumed, will be a sufficient reason for drawing the examples that are given of the passions chiefly from the poets; and of these, chiefly those in the dramatick line; as it is in these that the passions are generally the most delicately and forcibly touched.

Aaron Hill, in his Essay on the Art of Acting, has made a bold attempt at such a description of the passions as may enable an actor to adopt them mechanically, by shewing, that all the passions require either a braced or relaxed state of the sinews, and a peculiar cast of the eye. This system he has supported with much ingenuity; but it were to be wished he had lived to give his original idea the finishing he intended, and to have seen it combated by opposite opinions, that he might have removed several objections that lie against it, and render the truth of it doubtful. It must be owned, however, that this writer deserves great praise for the mere attempt he has made to form a new system, which, under some restrictions, may not be without its use. It is certain, that all the passions, when violent, brace the sinews; grief, which, when moderate, may be said to melt or relax the frame, when accompanied by an-

guish and bitter complainings, becomes active and bracing.* Pity seems never to rise to a sufficient degree of sorrow to brace the sinews; and anger, even in the slightest degree, seems to give a kind of tension to the voice and limbs. Thus Shakespeare, as quoted by this writer, has given us an admirable picture of this passion in its violence, and has made this violent tension of the sinews a considerable part of its composition.

> Now imitate the action of the tyger!
> Stiffen the sinews, summon up the blood;
> Lend fierce and dreadful aspect to the eye;
> Set the teeth close and stretch the nostril wide;
> Hold hard the breath and bend up every spirit
> To its full height.——

To this may be added, that admirable picture of violent anger which Shakespeare puts in the mouth of Suffolk, in the Second Part of Henry VI.

> Would curses kill, as doth the mandrake's groan,
> I would invent as bitter searching terms,
> As curst, as harsh, and horrible to hear,
> Delivered strongly through my fixed teeth,
> With full as many signs of deadly hate,
> As lean fac'd Envy in her loathsome cave.
> My tongue should stumble in mine earnest words,
> Mine eyes should sparkle like the beaten flint,
> Mine hair be fix'd on end like one distract,
> Ay, ev'ry joint should seem to curse and ban:
> And, even now my burden'd heart would break,
> Should I not curse them.—

Who can read these admirable descriptions of anger without finding his whole frame braced, and his mind strongly tinctured with the passion delineated! How much is it to be regretted that so great a master of the passions as Shakespeare, has not left us a description similar to this of every

* See Dr. Johnson's excellent remark upon the speech of Lady Constance, in King John, Act iii. sc. 1.

emotion of the soul! But though he has not described every other passion like this, he has placed them all in such marking points of view, as enables us to see the workings of the human heart from his writings, in a clearer and more affecting way than in any other of our poets; and, perhaps, the best description that could be given us of the passions in any language, may be extracted from the epithets he has made use of. But to return to the system: Hill defines scorn to be negligent anger, and adds, "it is expressed by languid mus-"cles, with a smile upon the eye in the light spe-"cies, or a frown to hit the serious." The reason he gives for this expression is, "because scorn "insinuates, by a voluntary slackness, or disarming "of the nerves, a known or a concluded absence "of all power in the insulted object, even to make "defence seem necessary." This seems a very accurate picture of the passion, and the slackness of the nerves appears necessarily to enter into the propper method of expressing it. But what are we to think of his definition of Joy! "Joy," says he, "is pride possessed of triumph." No author I have ever yet met with, has supposed pride to be a necessary part of the composition of joy; though a degree of joy may form part of the composition of pride. Pity, he defines to be active grief for another's afflictions; but this definition seems not to include the most leading trait of pity, which is, benevolence and love; and though pity is always accompanied with a degree of sorrow which often excites us to assist those we pity, yet pity is often bestowed on objects we neither can nor endeavour to assist. The poets have always strongly marked this alliance between pity and love, and with great propriety. When Blandford tells Oroonoko he pities him, Oroonoko answers,

——————Do pity me;
Pity's akin to love, and every thought
Of that soft kind is welcome to my soul.

Oroonoko. Act ii.

And Dryden, in his Alexander's Feast, after describing the power of Timotheus in exciting his hero's pity for the sad fate of Darius, says,

The mighty master smil'd to see,
That love was in the next degree;
'Twas but a kindred sound to move,
For pity melts the soul to love.

And Julia, in the Two Gentlemen of Verona, says of Proteus,

Because he loves her he despises me;
Because I love him, I must pity him. Act iv.

Poets, who, where the passions are concerned, are generally the best philosophers, constantly describe love and pity as melting the soul: but how does this agree with the intense muscles with which Hill marks the expression of both these passions? And how, according to this writer, can the muscles be intense and the eye languid at the same time, as he has described them in pity; or is it conceivable that the eye can express an emotion directly contrary to the feelings of the whole frame? The distinction, therefore, of braced and unbraced muscles, upon which his whole system turns, seems at best but a doubtful hypothesis; and much too hidden and uncertain for the direction of so important a matter as the expression of the passions.

In the display of the passions which I have adopted, nothing farther is intended, than such a description of them as may serve to give an idea of their external appearance, and such examples of their operations on the soul as may tend to awaken an original feeling of them in the breast of the reader. But

it cannot be too carefully noted, that, if possible, the expression of every passion ought to commence within. The imagination ought to be strongly impressed with the idea of an object which naturally excites it, before the body is brought to correspond to it by suitable gesture. This order ought never to be reversed, except when the mind is too cold and languid to imbibe the passion first; and, in this case, an adaptation of the body to an expression of the passion, will either help to excite the passion we wish to feel, or in some measure supply the absence of it.

The two circumstances that most strongly mark the expression of passion, are the tone of the voice, and the external appearance of countenance and gesture; these we shall endeavour to describe, and to each description subjoin an example for practice.

In the following explanation and description of the passions, I have been greatly indebted to a very ingenious performance, called the Art of Speaking; this work, though not without its imperfections, is on a plan the most useful that has hitherto been adopted. The passions are first described, then passages are produced which contain the several passions, and these passions are marked in the margin as they promiscuously occur in the passage. This plan I have adopted, and I hope not without some degree of improvement. For after the description of the several passions, in which I have frequently departed widely from this author, I have subjoined examples to each passion and emotion, which contain scarcely any passion or emotion but that described; and by thus keeping one passion in view at a time, it is presumed the pupil will more easily acquire the imitation of it, than by passing suddenly to those passages where they are scattered promiscuously in small portions. But though this association of the similar passions is certainly an advantage, the greatest merit is due to the author above men-

tioned; who, by the division of a passage into its several passions, and marking these passions as they occur, has done real service to the art of speaking, and rendered his book one of the most useful that has been hitherto published.

THE first picture of the Passions (if it may be called so) is

TRANQUILLITY.

Tranquillity appears by the composure of the countenance, and general repose of the whole body, without the exertion of any one muscle. The countenance open, the forehead smooth, the eyebrows arched, the mouth just not shut, and the eyes passing with an easy motion from object to object, but not dwelling long upon any one. To distinguish it, however, from insensibility, it seems necessary to give it that cast of happiness which borders on cheerfulness.

CHEERFULNESS.

When joy is settled into a habit, or flows from a placid temper of mind, desiring to please and be pleased, it is called gaiety, good humour, or cheerfulness.

Cheerfulness adds a smile to tranquillity, and opens the mouth a little more.

Cheerfulness in Retirement.

Now my co-mates, and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,
The season's difference; as the icy fang
And churlish chiding of the winter's wind,
Which, when it bites and blows upon my body
Ev'n till I shrink with cold, I smile and say,

This is no flattery; these are counsellors
That feelingly persuade me what I am.
Sweet are the uses of adversity,
That, like a toad, ugly and venomous,
Wears yet a precious jewel in its head;
And this our life exempt from publick haunts,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in every thing.

Shakespeare's As You Like It.

MIRTH.

When joy arises from ludicrous or fugitive amusements in which others share with us, it is called merriment or mirth.

Mirth, or laughter, opens the mouth horizontally, raises the cheeks high, lessens the aperture of the eyes, and, when violent, shakes and convulses the whole frame, fills the eyes with tears, and occasions holding the sides from the pain the convulsive laughter gives them.

Invocation of the Goddess of Mirth.

But come, thou goddess, fair and free,
In heav'n yclep'd Euphrosyne,
And of men heart-easing Mirth;
Whom lovely Venus at a birth,
With two sister graces more,
To ivy-crowned Bacchus bore.
Come, thou nymph, and bring with thee
Mirth and youthful Jollity;
Quips, and cranks, and wanton wiles;
Nods, and becks, and wreathed smiles;
Such as hang on Hebe's cheek,
And love to live in dimples sleek:
Sport, that wrinkled Care derides,
And Laughter, holding both his sides:
Come, and trip it as ye go,
On the light fantastick toe;
And in thy right hand bring with thee
The mountain nymph, sweet Liberty.

Milton's Comus.

Laughter on seeing a shrewd Buffoon.

A fool, a fool, I met a fool i'th'forest,
A motley fool, a miserable varlet;
As I do live by food, I met a fool,
Who laid him down, and bask'd him in the sun,
And rail'd on lady Fortune in good terms;
In good set terms, and yet a motley fool;
Good morrow, fool, quoth I; no, sir, quoth he,
Call me not fool, till heav'n hath sent me fortune;
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says, very wisely, it is ten o'clock;
Thus may we see, quoth he, how the world wags;
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven,
And so from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot,
And thereby hangs a tale. When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep contemplative:
And I did laugh sans intermission
An hour by his dial. O noble fool!
A worthy fool! motley's the only wear.

Shakespeare's As You Like It.

RAILLERY.

Raillery, without animosity, puts on the aspect of cheerfulness; the countenance smiling, and the tone of voice sprightly.

Rallying a Person for being melancholy.

Let me play the fool
With mirth and laughter; so let wrinkles come,
And let my liver rather heat with wine,
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes, and creep into the jaundice
By being peevish? I tell thee what, Anthonio,
(I love thee, and it is my love that speaks;)
There are a sort of men whose visages
Do cream and mantle like a standing pond,

And do a wilful stillness entertain,
With purpose to be drest in an opinion
Of wisdom, gravity, profound conceit,
As who should say, I am, sir, Oracle,
And when I ope my lips, let no dog bark!
I'll tell thee more of this another time;
But fish not with this melancholy bait
For this fool's gudgeon, this opinion.
Come, good Lorenzo, fare ye well a while,
I'll end my exhortation after dinner.

Merchant of Venice.

SNEER.

Sneer is ironical approbation: where, with a voice and countenance of mirth somewhat exaggerated, we cast the severest censures; it is hypocritical mirth and good humour, and differs from the real by the sly, arch, satirical tone of voice, look, and gesture, that accompany it.

Scoffing at supposed Cowardice.

Satan beheld their plight,
And to his mates thus in derision call'd:
O friends, why come not on those victors proud?
Ere while they fierce were coming, and when we,
To entertain them fair with open front
And breast, (what could we more?) propounded terms
Of composition, straight they chang'd their minds,
Flew off, and into strange vagaries fell,
As they would dance: yet for a dance they seem'd
Somewhat extravagant and wild, perhaps
For joy of offer'd peace; but I suppose,
If our proposals once again were heard,
We should compel them to a quick result.

Milton's Parad. Lost.

JOY.

A pleasing elation of mind, on the actual or assured attainment of good, or deliverance from evil, is called Joy.

Joy, when moderate, opens the countenance with smiles, and throws, as it were, a sunshine of delecta-

tion over the whole frame: When it is sudden and violent, it expresses itself by clapping the hands, raising the eyes towards heaven, and giving such a spring to the body as to make it attempt to mount up as if it could fly: When Joy is extreme, and goes into transport, rapture, and extacy, it has a wildness of look and gesture that borders on folly, madness, and sorrow.

Joy expected.

Ah, Juliet! if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich musick's tongue
Unfold the imagin'd happiness that both
Receive in either by this dear encounter.
Shakes. Rom. and Jul.

Joy approaching to Transport.

Oh, joy! thou welcome stranger, twice three years
I have not felt thy vital beam, but now
It warms my veins, and plays about my heart;
A fiery instinct lifts me from the ground,
And I could mount. *Dr. Young's Revenge.*

Joy approaching to Folly.

Come, let us to the castle;
News, Friends; our wars are done, the Turks are drown'd;
How do our old acquaintance of this isle?—
Honey, you shall be well desir'd in Cyprus;
I have found great love among them. O, my sweet,
I prattle out of fashion, and I dote
In mine own comforts. *Shakes. Othello.*

Joy bordering on Sorrow.

O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death!
And let the labouring bark climb hills of seas,
Olympus high, and duck again as low
As hell's from heav'n! If it were now to die,

'Twere now to be most happy, for I fear
My soul hath her content so absolute,
That not another comfort like to this
Succeeds in unknown fate. *Ibidem.*

Joy, or Satisfaction inexpressible.

Imoinda, Oh! this separation,
Has made you dearer, if it can be so,
Than you were ever to me: you appear
Like a kind star to my benighted steps,
To guide me on my way to happiness;
I cannot miss it now. Governour, friend,
You think me mad: But let me bless you all
Who any ways have been the instruments
Of finding her again Imoinda's found!
And every thing that I would have in her.
I have a thousand things to ask of her,
And she as many more to know of me,
But you have made me happier, I confess,
Acknowledge it much happier, than I
Have words or power to tell you. Captain, you,
Ev'n you, who most have wrong'd me, I forgive:
I will not say you have betray'd me now,
I'll think you but the minister of fate
To bring me to my lov'd Imoinda here.
Let the fools
Who follow fortune live upon her smiles,
All our prosperity is plac'd in love,
We have enough of that to make us happy;
This little spot of earth you stand upon,
Is more to me than the extended plains
Of my great father's kingdom; here I reign
In full delight, in joys to pow'r unknown,
Your love my empire, and your heart my throne.
Southern's Oroonoko.

DELIGHT.

Delight is a high degree of satisfaction, or rather is joy moderated, and affording leisure to dwell on the pleasing object; the tones, looks, and gestures, are the same as those of joy, but less forcible, and more permanent. Thus we gaze upon a pleasing figure or picture, listen to musick, and are intent upon delightful studies.

Delight on viewing a Statue.

Leon. ——See, my lord,
Would you not deem it breath'd, and that those veins
Did verily bear blood?
Paul. My lord's almost so far transported that
He'll think anon it lives.
Leon. O sweet Paulina,
Make me to think so twenty years together,
No settled senses of the world can match
The pleasure of that madness. *Shakesp. Winter's Tale.*

LOVE.

Love is not ill defined by Aaron Hill, when he calls it, *desire kept temperate by reverence:* it is, he says, a conscious and triumphant swell of hope, intimidated by respectful apprehension of offending, where we long to seem agreeable: it is complaint made amiable by gracefulness; reproach endeared by tenderness; and rapture awed by reverence; the idea, then, says he, to be conceived by one who would express love elegantly, is that of joy combined with fear.

To this we may add Shakespeare's description of this passion, in As You Like It.

Phœbe. Good shepherd, tell this youth what 'tis to love.
Syl. It is to be all made of phantasy;
All made of passion, and all made of wishes;
All adoration, duty, and observance,
All humbleness, all patience, and impatience;
All purity, all trial, all observance. *As You Like It.*

If these are just descriptions of love, how unlike to it is that passion which so profanely assumes its name!

Love gives a soft serenity to the countenance, a languishing to the eyes, a sweetness to the voice, and a tenderness to the whole frame: when intreating, it clasps the hands, with intermingled fingers, to the breast; when declaring, the right hand, open, is pressed

with force upon the breast exactly over the heart; it makes its approaches with the utmost delicacy, and is attended with trembling hesitation and confusion.

Love described.

Come hither, boy; if ever thou shalt love,
In the sweet pangs of it remember me,
For such as I am, all true lovers are;
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is belov'd.—

Shakespeare's Twelfth Night.

Description of languishing Love.

O fellow, come, the song we had last night:—
Mark it, Cesario; it is old and plain;
The spinsters, and the knitters in the sun,
And the free maids that weave their thread with bones,
Do use to chaunt it; it is silly sooth,
And dallies with the innocence of love
Like to old age. *Ibid.*

If musick be the food of love, play on;
Give me excess of it; that, surfeiting,
The appetite may sicken, and so die—
That strain again;—it had a dying fall;
O, it came o'er my ear, like the sweet south,
That breathes upon a bank of violets,
Stealing and giving adour.—Enough, no more,
Tis not so sweet now, as it was before.
O spirit of love, how quick and fresh art thou!
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soever,
But falls into abatement and low price,
Even in a minute! so full of shapes is Fancy,
That it alone is high fantastical. *Twelfth Night.*

Delight in Love.

What you do
Still betters what is done. When you speak, sweet,
I'd have you do it ever: When you sing,
I'd have you buy and sell so; so give alms,

Pray so; and, for the ordering your affairs,
To sing them too: When you do dance, I wish you
A wave o'the sea, that you might ever do
Nothing but that; move still, still so,
And own no other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens. *Ibid. Winter's Tale.*

Protestation in Love.

——— O, hear me breathe my life
Before this ancient Sir, who, it should seem,
Hath some time lov'd: I take thy hand; this hand,
As soft as dove's down, and as white as it;
Or Ethiopian's tooth, or the fann'd snow,
That's bolted by the northern blasts twice o'er.
Shakespeare's Winter's Tale.

Love complaining.

Ay, Protheus, but that life is alter'd now;
I have done penance for contemning Love,
Whose high imperious thoughts have punish'd me
With bitter fasts, with penitential groans,
With nightly tears, and daily heart-sore sighs:
For in revenge of my contempt of Love,
Love hath chas'd sleep from my enthralled eyes,
And made them watchers of mine own heart's sorrow.
O gentle Protheus, Love's a mighty lord,
And hath so humbled me, as I confess
There is no woe to his correction;
Nor to his service, any joy on earth;
Now no discourse except it be of Love;
Now can I break my fast, dine, sup, and sleep,
Upon the very simple name of Love.
Shakespeare's Two Gent. of Verona.

PITY.

Pity is benevolence to the afflicted. It is a mixture of love for an object that suffers, and a grief that we are not able to remove those sufferings. It shows itself in a compassionate tenderness of voice, a feeling of pain in the countenance, and a gentle raising and falling of the hands and eyes, as if mourning

over the unhappy object. The mouth is open, the eye-brows are drawn down, and the features contracted or drawn together. See p. 314, 315.

Pity in plaintive narration.

As in a theatre the eyes of men,
After a well-grac'd actor leaves the stage,
Are idly bent on him that enters next,
Thinking his prattle to be tedious,
Even so, or with much more contempt, men's eyes
Did scowl on Richard; no man cry'd God save him;
No joyful tongue gave him his welcome home:
But dust was thrown upon his sacred head;
Which with such gentle sorrow he shook off—
His face still combating with tears and smiles,
The badges of his grief and patience,—
That had not God, for some strong purpose, steel'd
The hearts of men, they must perforce have melted,
And barbarism itself have pitied him.
But heaven hath a hand in those events;
To whose high will we bound our calm contents.

Shakespeare's Rich. II.

Pity for falling greatness.

Ah, Richard! with eyes of heavy mind,
I see thy glory like a shooting star.
Fall to the base earth, from the firmament!
Thy sun sits weeping in the lowly west,
Witnessing storms to come, woe and unrest;
Thy friends are fled, to wait upon thy foes,
And crossly to thy good all fortune goes. *Ibid.*

Pity for a departed Friend.

Alas! Poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times: and now how abhorred in my imagination it is; my gorge rises at it. Here hung those lips that I have kissed, I know not how oft. Where be your gibes now? Your gambols? Your songs? Your flashes of merriment, that were wont to set the table on a roar? Not one now to mock your own grinning? Quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that.—

Ibid. Hamlet.

Pity for the object beloved.

Poor lord! is 't I
That chase thee from thy country, and expose
Those tender limbs of thine to the event
Of the none-sparing war? and is it I
That drive thee from the sportive court, where thou
Wast shot at with fair eyes, to be the mark
Of smoky muskets? O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim: move the still-piercing air,
That sings with piercing, do not touch my lord!
Whoever shoots at him, I set him there;
Whoever charges on his forward breast,
I am the catiff, that do hold him to it;
And, though I kill him not, I am the cause
His death was so effected: better 'twere
I met the raven lion when he roar'd
With sharp constraint of hunger; better 'twere
That all the miseries which nature owes,
Were mine at once: No, come thou home, Rousillon,
Whence honour but of danger wins a scar;
As oft it loses all; I will be gone:
My being here it is, that holds thee hence;
Shall I stay here to do't? no, no, although
The air of paradise did fan the house,
And angels offic'd all! I will be gone.

Shakespeare's All's Well, &c.

Pity for youth over-watched.

Luc. I have slept, my lord, already.
Bru. It was well done; and thou shalt sleep again;
I shall not hold thee long: if I do live,
I will be good to thee. [*Musick, and a song.*
This is a sleepy tune; O murd'rous slumber!
Lay'st thou thy leaden mace upon my boy,
That plays thee musick?—Gentle knave, good night;
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument;
I'll take it from thee, and, good boy, good night!

Ibid. Jul. Cæs.

HOPE.

Hope is a mixture of desire and joy, agitating the mind, and anticipating its enjoyment. It e-

rects and and brightens the countenance, spreads the arms, with the hands open, as to receive the object of its wishes: the voice is plaintive, and inclining to eagerness; the breath drawn inwards more forcibly than usual, in order to express our desires the more strongly, and our earnest expectation of receiving the object of them.

Collins, in his Ode on the Passions, gives us a beautiful picture of Hope:

But thou, O Hope, with eyes so fair,
What was thy delighted measure?
Still it whisper'd promis'd pleasure,
And bade the lovely scenes at distance hail;
Still would her touch the strain prolong,
And from the rocks, the woods, the vale,
She call'd on echo still through all the song;
And where her sweetest theme she chose,
A soft responsive voice was heard at every close,
And Hope, enchanted, smil'd, and wav'd her golden hair.

Hope from approaching Nuptials.

Now, fair Hippolita, our nuptial hour
Draws on apace, four happy days brings in
Another moon; but oh! methinks, how slow
This old moon wanes! she lingers my desires,
Like to a step dame, or a dowager,
Long-withering out a young man's revenue.
Shakesp. Midsum. Night's Dream.

Hope of good tidings.

O Hope, sweet flatterer, whose delusive touch
Sheds on afflicted minds the balm of comfort;
Relieves the load of poverty; sustains
The captive bending with the weight of bonds,
And smooths the pillow of disease and pain;
Send back th' exploring messenger with joy,
And let me hail thee from that friendly grove.
Glover's Boadicea.

HATRED, AVERSION.

When, by frequent reflection on a disagreeable object, our disapprobation of it is attended with a disin-

clination of mind towards it, it is called hatred. When our hatred and disapprobation of any object are accompanied with a painful sensation upon the apprehension of its presence or approach, there follows an inclination to avoid it, called aversion.

Hatred, or aversion, draws back the body as to avoid the hated object; the hands at the same time thrown out spread, as if to keep it off. The face is turned away from that side towards which the hands are thrown out; the eyes looking angrily, and obliquely the same way the hands are directed; the eye-brows are contracted, the upper lip disdainfully drawn up, and the teeth set; the pitch of the voice is low, but loud and harsh, the tone chiding, unequal, surly, and vehement, the sentences are short and abrupt.

A description and example of this passion from Shakespeare is given in the introduction to these examples, p. 313. To these we shall add a few others:

Hatred cursing the object hated.

Poison be their drink,
Gall, worse than gall, the daintiest meat they taste;
Their sweetest shade a grove of cypress trees,
Their sweetest prospects murd'ring basilisks,
Their softest touch as smart as lizard's stings,
Their musick frightful as the serpent's hiss,
And boding screech-owls make the concert full;
All the foul terrours of dark-seated hell. *Shakesp. Hen. VI.*

This seems imitated by Dr. Young.

Why get thee gone, horrour and night go with thee.
Sisters of Acheron, go hand in hand,
Go dance about the bow'r and close them in;
And tell them that I sent you to salute them.
Profane the ground, and for th' ambrosial rose
And breath of jessamin, let hemlock blacken,
And deadly night-shade poison all the air:
For the sweet nightingale may ravens croak,
Toads pant, and adders rustle through the leaves:
May serpents, winding up the trees, let fall

Their hissing necks upon them from above,
And mingle kisses—such as I would give them.

Revenge.

Hatred of a rival in glory.

He is my bane, I cannot bear him;
One heaven and earth can never hold us both;
Still shall we hate, and with defiance deadly
Keep rage alive till one be lost for ever;
As if two suns should meet in one meridian,
And strive in fiery combat for the passage.

Rowe's Tamerlane.

ANGER, RAGE, FURY.

When hatred and displeasure rise high on a sudden from an apprehension of injury received, and perturbation of mind in consequence of it, it is called anger; and rising to a very high degree, and extinguishing humanity, becomes rage and fury.

Anger, when violent, expresses itself with rapidity, noise, harshness, and sometimes with interruption and hesitation, as if unable to utter itself with sufficient force. It wrinkles the brows, enlarges and heaves the nostrils, strains the muscles, clinches the fist, stamps with the foot, and gives a violent agitation to the whole body. The voice assumes the highest tone it can adopt consistently with force and loudness, though sometimes to express anger with uncommon energy, the voice assumes a low and forcible tone.

Narrative in suppressed Anger.

My liege, I did deny no prisoners.
But I remember when the fight was done,
When I was dry with rage, and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, trimly dress'd,
Fresh as a bridegroom; and his chin, new reap'd,
Show'd like a stubble land at harvest-home;
He was perfumed like a milliner;
And 'twixt his finger and his thumb he held

A pouncet-box which ever and anon,
He gave his nose, and took't away again ;—
Who, therewith angry when it next came there,
Took it in snuff—and still he smil'd and talk'd,
And as the soldiers bore dead bodies by,
He call'd them—untaught knaves, unmannerly,
To bring a slovenly, unhandsome corse
Betwixt the wind and his nobility.
With many holiday and lady terms,
He question'd me, among the rest demanded
My prisoners, in your majesty's behalf.
I then all smarting with my wounds being cold,
To be so pestered with a popinjay,
Out of my grief and my impatience
Answer'd neglectingly, I know not what,
He should, or he should not ;—for he made me mad,
To see him shine so brisk, and smell so sweet,
And talk so like a waiting gentlewoman,
Of guns, and drums, and wounds, (heav'n save the mark!)
And telling me the sovereign'st thing on earth,
Was parmacity for an inward bruise ;
And that it was great pity, so it was,
That villanous salt-petre should be digg'd
Out of the bowels of the harmless earth,
Which many a good tall fellow had destroy'd
So cowardly ; and but for these vile guns,
He would himself have been a soldier.
This bald, unjointed chat of his, my lord,
I answer'd indirectly, as I said,
And I beseech you, let not his report,
Come current for an accusation,
Betwixt my love and your high majesty.

Shakespeare's Henry IV. First Part.

Scorn and violent Anger, reproving.

Tut ! tut !
Grace me no grace, nor uncle me no uncle,
I am no traitor's uncle ; and that word—grace
In an ungracious mouth is but profane ;
Why have those banish'd and forbidden legs
Dar'd once to touch a dust of England's ground ?
But more than why—Why have they dar'd to march
So many miles upon her peaceful bosom ;
Frighting her pale fac'd villages with war,
And ostentation of despised arms ?
Com'st thou because the anointed king is hence ?

Why foolish boy, the king is left behind,
And in my loyal bosom lies his pow'r.
Were I but now the lord of such hot youth
As when brave Gaunt, thy father, and myself
Rescu'd the Black Prince, that young Mars of men,
From forth the ranks of many thousand French;
Oh, then, how quickly should this arm of mine,
Now prisoner to the palsy, chastise thee,
And minister correction to thy fault! *Shakes. Rich. II.*

REVENGE.

Revenge is a propensity and endeavour to injure the offender, which is attended with triumph and exultation when the injury is accomplished. It expresses itself like malice, but more openly, loudly, and triumphantly.

Determined Revenge.

I know not: if they speak but truth of her
These hands shall tear her; if they wrong her honour,
The proudest of them shall well hear of it.
Time hath not yet so dry'd this blood of mine,
Nor age so eat up my invention,
Nor fortune made such havock of my means,
Nor my bad life 'reft me so much of friends,
But they shall find awak'd in such a kind,
Both strength of limb and policy of mind,
Ability in means, and choice of friends
To quit me of them thoroughly. *Ibid. Much Ado, &c.*

Eager Revenge.

Oh, I could play the woman with mine eyes,
And braggart with my tongue!—But, gentle heav'n,
Cut short all intermission: front to front,
Bring thou this fiend of Scotland, and myself;
Within my sword's length set him; if he 'scape,
Heav'n forgive him too! *Shakes. Macbeth.*

Unrestrained Fury.

Alive! in triumph! and Mercutio slain!
Away to heaven, respective lenity,

And fire-ey'd fury be my conduct now!—
Now, Tybalt, take the villain back again,
That late thou gav'st me; for Mercutio's soul
Is but a little way above our heads
Staying for thine to keep him company,
And thou or I, or both, shall follow him.

Romeo and Juliet.

REPROACH.

Reproach is settled anger or hatred chastising the object of dislike, by casting in his teeth the severest censures upon his imperfections or misconduct: the brow is contracted, the lip turned up with scorn, the head shaken, the voice low, as if abhorring, and the whole body expressive of aversion.

Reproaching with Stupidity and Inconstancy.

Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless things!
O, you hard hearts, you cruel men of Rome,
Knew ye not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To tow'rs and windows, yea, to chimney tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tyber trembled underneath his banks,
To hear the replication of your sounds,
Made in his concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood?
Be gone;
Run to your houses; fall upon your knees,
Pray to the gods to intermit the plague,
That needs must light on this ingratitude.

Shakesp. Jul. Cæs.

Reproaching with want of Friendship.

You have done that you should be sorry for.
There is no terrour, Cassius, in your threats;
For I am arm'd so strong in honesty,
That they pass by me, as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you deny'd me;
For I can raise no money by vile means;
No, Cassius, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection. I did send
To you for gold to pay my legions,
Which you deny'd me: Was that done like Cassius?
Should I have answer'd Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal-counters from his friends,
Be ready, gods, with all your thunderbolts,
Dash him to pieces. *Ibid.*

Reproaching with want of Manliness.

O proper stuff!
This is the very painting of your fears;
This is the air-drawn dagger, which, you said,
Led you to Duncan. Oh, these flaws and starts,
(Impostors to true fear) would well become
A woman's story, at a winter's fire,
Authoriz'd by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool. *Ibid. Macbeth.*

Reproaching with want of Courage and Spirit.

——Thou slave, thou wretch, thou coward,
Thou little valiant, great in villany!
Thou ever strong upon the stronger side!
Thou fortune's champion, thou dost never fight
But when her humorous ladyship is by
To teach thee safety! thou art perjur'd too,
And sooth'st up greatness. What a fool art thou,
A ramping fool; to brag and stamp, and swear,
Upon my party! Thou cold-blooded slave,
Hast thou not spoke like thunder on my side,
Been sworn my soldier? Bidding me depend
Upon thy stars, thy fortune, and thy strength?

And dost thou now fall over to my foes?
Thou wear a lion's hide! doff it for shame,
And hang a calf's skin on those recreant limbs.
King John.

FEAR AND TERROUR.

Fear is a mixture of aversion and sorrow, discomposing and debilitating the mind upon the approach or anticipation of evil. When this is attended with surprise and much discomposure, it grows into terrour and consternation.

Fear, violent and sudden, opens wide the eyes and mouth, shortens the nose, gives the countenance an air of wildness, covers it with deadly paleness, draws back the elbows parallel with the sides, lifts up the open hands, with the fingers spread, to the height of the breast, at some distance before it, so as to shield it from the dreadful object. One foot is drawn back behind the other, so that the body seems shrinking from the danger, and putting itself in a posture for flight. The heart beats violently, the breath is quick and short, and the whole body is thrown into a general tremour. The voice is weak and trembling, the sentences are short, and the meaning confused and incoherent.

Terrour before dreadful Actions described.

Between the acting of a dreadful thing,
And the first motion, all the interim is
Like a phantasma, or a hideous dream;
The genius, and the mortal instruments,
Are then in council, and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection. *Shakespeare's Jul. Ces.*

Terrour of Evening and Night described.

——Light thickens, and the crow
Makes wing to the rooky wood;
Good things of day begin to droop and drowse;
While night's black agents to their prey do rouse.

Thou marvell'st at my words: but hold thee still;
Things, bad begun, make strong themselves by ill.
Ibid. Macbeth.

Fear from a dreadful Object.

Angels and ministers of grace defend us—
Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heav'n, or blasts from hell,
Be thy intents wicked or charitable,
Thou com'st in such a questionable shape
That I will speak to thee.
Save me, and hover o'er me with your wings,
You heav'nly guards!—what would your gracious figure?
Ibid. Hamlet.

Horrour at a dreadful Apparition.

How ill this taper burns! ha! who comes here?
I think it is the weakness of my eyes,
That shapes this monstrous apparition—
It comes upon me—Art thou any thing?
Art thou some God, some angel, or some devil,
That mak'st my blood cold, and my hair to start,
Speak to me, what thou art. *Ibid. Julius Cesar.*

Terrour from committing Murder.

Mac. I've done the deed—didst not thou hear a noise?
Lady. I heard the owl scream, and the crickets cry.
Did you not speak?
Mac. When?
Lady. Now.
Mac. As I descended?
Lady. Ay.
Mac. Hark!—who lies i' th' second chamber?
Lady. Donalbain.
Mac. This is a sorry sight.
Lady. A foolish thought to say a sorry sight.
Mac. There's one did laugh in his sleep, and one cry'd murder!
That they did wake each other; I stood and heard them:
But they did say their pray'rs, and address'd them
Again to sleep.——
Shakespeare's Macbeth.

Fear of being discovered in Murder.

Alas, I am afraid they have awak'd,
And 'tis not done; th' attempt, and not the deed,
Confounds us——Hark! I laid the daggers ready,
He could not miss them. Had he not resembled
My father as he slept, I had done it.

Shakespeare's Macbeth.

SORROW.

Sorrow is a painful depression of spirit, upon the deprivation of good, or arrival of evil; when it is silent and thoughtful, it is sadness; when long indulged, so as to prey upon and possess the mind, it becomes habitual, and grows into melancholy; when tossed by hopes and fears, it is distraction; when these are swallowed up by it, it settles into despair.

In moderate sorrow, the countenance is dejected, the eyes are cast downward, the arms hang loose, sometimes a little raised, suddenly to fall again; the hands open, the fingers spread, and the voice plaintive, frequently interrupted with sighs. But when this passion is in excess, it distorts the countenance, as if in agonies of pain; it raises the voice to the loudest complainings, and sometimes even to cries and shrieks; it wrings the hands, beats the head and breast, tears the hair, and throws itself on the ground; and, like other passions, in excess, seems to border on frenzy.

Sadness.

Anth. In sooth, I know not why I am so sad:
It wearies me; you say it wearies you:
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn.
And such a want-wit sadness makes of me,
That I have much ado to know myself.
Gra. You look not well, signor Anthonio;
You have too much respect upon the world:
They lose it that do buy it with much care;

Believe me, you are marvellously chang'd.
Anth. I hold the world but as the world, Gratiano;
A stage, where every one must play his part;
And mine's a sad one. *Shakespeare's Merchant of Venice.*

Deep Melancholy described.

She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek. She pin'd in thought,
And with a green and yellow melancholy
She sat like Patience on a monument
Smiling at Grief. *Ibid. Twelfth Night.*

Pensive foreboding.

My mother had a maid call'd Barbara,
She was in love; and he she lov'd prov'd mad,
And did forsake her: she had a song of willow
An old thing 'twas, but it express'd her fortune,
And she dy'd singing it: That song to night
Will not go from my mind, I have much to do
But to go hang my head all o' one side,
And sing it like poor Barbara. *Ibid. Othello.*

Silent Grief.

Seems, madam! nay, it is: I know not seems,
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath;
No, nor the fruitful river in the eye,
Nor the dejected 'haviour of the visage,
Together with all forms, modes, shows of grief
That can denote me truly: These indeed seem,
For they are actions that a man might play;
But I have that within which passeth show,
These but the trappings and the fruits of woe.
Ibid. Hamlet.

Inward Sorrow.

Say that again.
The shadow of my sorrow! Ha! let's see:—
'Tis very true, my grief lies all within;
And these external manners of lament

Are merely shadows to the unseen grief
That swells with silence in my tortured soul;
There lies the substance: and I thank thee, king,
For thy great bounty, that not only giv'st
Me cause to wail, but teachest me the way
How to lament the cause. I'll beg one boon,
And then be gone, and trouble you no more.

Ibid. Rich. II.

Sorrow forgetful of its Intentions.

Yet one word more;—Grief boundeth where it falls,
Not with the empty hollowness, but weight;
I take my leave before I have begun,
For sorrow ends not when it seemeth done.
Commend me to my brother, Edmund York,
Lo, this is all:—nay, yet depart not so;
Though this be all, do not so quickly go,
I shall remember more. Bid him—Oh, what?
With all good speed at Flashy visit me.
Alack, and what shall good old York there see,
But empty lodgings, and unfurnish'd walls,
Unpeopled offices, untrodden stones?
And what hear there for welcome but my groans?
Therefore commend me; let him not come there
To seek out sorrow that dwells every where;
Desolate, desolate, will I hence, and die;
The last leave of thee takes my weeping eye.

Ibid. Rich. II.

Grief deploring loss of Happiness.

I had been happy, if the general camp,
Pioneers and all, had wrong'd my love,
So had I nothing known: O now for ever,
Farewell the tranquil mind; farewell content,
Farewell the plumed troop and the big war
That make ambition virtue! O farewell,
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!
Farewell! Othello's occupation's gone. *Ibid. Othello.*

Grief approaching to Madness.

Pand. Lady, you utter madness, and not sorrow.
Const. Thou art unholy to belie me so;

I am not mad; this hair I tear is mine;
My name is Constance; I was Geffrey's wife;
Young Arthur is my son, and he is lost:
I am not mad;—I would to heaven I were!
For then 'tis like I should forget myself:
Oh, if I could, what grief should I forget!
Preach some philosophy to make me mad,
And, cardinal, thou shalt be canoniz'd;
For, being not mad, but sensible of grief,
My reasonable part produces reason
How I may be delivered of these woes,
And teaches me to kill or hang myself:
If I were mad, I should forget my son,
Or madly think a babe of clouts were he;
I am not mad; too well, too well I feel
The different plague of each calamity. *Ibid. King John.*

Grief mixed with Pity, assuming a Smile.

Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me;
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form,
Then have I reason to be fond of grief. *Ibid.*

Grief approaching to Distraction.

Thou canst not speak of what thou dost not feel;
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murder'd,
Doating like me, and like me banished,
Then might'st thou speak, then might'st thou tear thy hair,
And fall upon the ground as I do now,
Taking the measure of an unmade grave.
Ibid. Romeo and Juliet.

Grief choking Expression.

Macd. My children too!———
Rosse. Wife, children, servants, all that could be found!
Macd. And I must be from thence! my wife kill'd too?
Rosse. I've said.
Mal. Be comforted.
Let's make us med'cines of our great revenge,
To cure this deadly grief.

Macd. He has no children!
What all my pretty ones? Did you say all?
What, all?
Mal. Endure it like a man.
Macd. I shall.
But I must also feel it as a man.
I cannot but remember such things were
That were most precious to me: did heav'n look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am!
Not for their own demerits, but for mine,
Fell slaughter on their souls: heaven rest them now.

Ibid. Macbeth.

REMORSE.

Remorse, or a painful remembrance of criminal actions or pursuits, casts down the countenance, and clouds it with anxiety, hangs down the head, shakes it with regret, just raises the eyes as if to look up, and suddenly casts them down again with sighs; the right hand sometimes beats the breast, and the whole body writhes as with self aversion. The voice has a harshness as in hatred, and inclines to a low and reproachful tone.

Keen Remorse for Drunkenness.

I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O that men should put an enemy in their mouths to steal away their brains! that we should with joy, pleasure, revel, and applause, transform ourselves into beasts! I will ask him for my place again; he shall tell me I am a drunkard: Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! every inordinate cup is unblessed, and the ingredient is a devil.

Ibid. Othello.

Remorse for Treachery and Ingratitude.

I am alone the villain of the earth;
And feel I am so most. O Anthony,
Thou mine of bounty, how wouldst thou have paid

My better service, when my turpitude
Thou dost so crown with gold! This blows my heart;
If swift thought break it not, a swifter mean
Shall out-strike thought; but thought will do't I feel—
I fight against thee!—No: I will go seek
Some ditch wherein to die; the foulest best
Befits my latter part of life. *Ibid. Ant. and Cleo.*

Reproach and Remorse for Murder of an innocent Child.

Oh, when the last account 'twixt heaven and earth
Is to be made, then shall this hand and seal
Witness against us to damnation!
How oft the sight of means to do ill deeds
Makes deeds ill done! Hadst thou not been by,
A fellow by the hand of Nature mark'd,
Quoted and sign'd to do a deed of shame,
This murder had not come into my mind,
But taking note of thy abhorr'd aspect,
Finding thee fit for bloody villany
Apt, liable to be employed in danger,
I faintly broke with thee of Arthur's death;
And thou to be endeared to a king,
Mads't it no conscience to destroy a prince.
Ibid. King John.

DESPAIR.

Despair, as in a condemned criminal, or one who has lost all hope of salvation, bends the eye-brows downwards, clouds the forehead, rolls the eyes frightfully, opens the mouth horizontally, bites the lips, widens the nostrils, and gnashes the teeth. The arms are sometimes bent at the elbows, the fists clinched hard, the veins and muscles swelled, the skin livid, the whole body strained and violently agitated; while groans of inward torture are more frequently uttered than words. If any words, they are few, and expressed with a sullen eager bitterness, the tone of the voice often loud and furious, and sometimes in the same note for a considerable time. This state of human nature is too frightful to dwell upon, and almost improper for imitation; for if death

cannot be counterfeited without too much shocking our humanity; despair, which exhibits a state ten thousand times more terrible than death, ought to be viewed with a kind of reverence to the great Author of Nature, who seems sometimes to exhibit to us this agony of mind as a warning to avoid that wickedness which produces it.

Shakespeare has most exquisitely touched this fearful situation of human nature, where he draws cardinal Beaufort, after a wicked life, dying in despair, and terrified with the murder of duke Humphrey, to which he was accessary.

K. Hen. How fares my lord? speak, Beaufort, to thy sovereign.
Car. If thou be'st Death I'll give thee England's treasure,
Enough to purchase such another island,
So thou wilt let me live and feel no pain.
K. Hen Ah, what a sign it is of evil life,
When death's approach is seen so terrible!
War. Beaufort, it is thy sovereign speaks to thee.
Car. Bring me to my trial when you will,
Dy'd he not in his bed? where should he die?
Can I make men live, whether they will or no?—
Oh! torture me no more, I will confess.—
Alive again? then show me where he is,
I'll give a thousand pounds to look upon him —
He hath no eyes, the dust hath blinded them—
Comb down his hair; look! look! it stands upright,
Like lime-twigs to catch my winged soul!
Give me some drink, and bid the apothecary
Bring the strong poison that I bought of him.
K. Hen. O thou Eternal Mover of the heavens,
Look down with gentle eye upon this wretch;
O beat away the busy meddling fiend
That lays strong siege unto this wretch's soul,
And from his bosom purge this bleak despair!
War. See how the pangs of death do make him grin.
Sal. Disturb him not, let him pass peaceably.
K. Hen. Peace to his soul, if God's good pleasure be!
Lord Cardinal, if thou think'st on heav'n's bliss,
Hold up thy hand, make signal of thy hope,—
He dies and makes no sign: O God, forgive him.

Ibid. 2d Part, Henry VI.

The bare situation of the characters, the pause and the few plain words of King Henry, *he dies and makes no sign!* have more of the real sublime in them than volumes of the laboured speeches in most of our modern tragedies, which, in the emphatical language of Shakespeare, may be said to be "full of sound and fury, signifying nothing."

SURPRISE, WONDER, AMAZEMENT, ADMIRATION.

An uncommon object produces wonder; if it appears suddenly, it begets surprise; surprise continuing becomes amazement; and if the object of wonder comes gently to the mind, and arrests the attention by its beauty or grandeur, it excites admiration, which is a mixture of approbation and wonder; so true is that observation of Dr. Young, in the tragedy of the Revenge:

> Late time shall wonder, that my joys shall raise,
> For wonder is involuntary praise.

Wonder or amazement opens the eyes, and makes them appear very prominent. It sometimes raises them to the skies, but more frequently fixes them on the object; the mouth is open, and the hands are held up nearly in the attitude of fear; the voice is at first low, but so emphatical, that every word is pronounced slowly and with energy: When, by the discovery of something excellent in the object of wonder, the emotion may be called admiration, the eyes are raised, the hands lifted up, or clapped together, and the voice elated with expressions of rapture.

Surprise at unexpected Events.

> Gone to be marry'd, gone to swear a peace!
> False blood to false blood join'd! Gone to be friends!
> Shall Lewis have Blanch? and Blanch those provinces?

It is not so : Thou hast mis-spoke, mis-heard ?
Be well advis'd, tell o'er thy tale again :
It cannot be ? thou dost but say 'tis so,
What dost thou mean by shaking of thy head ?
Why dost thou look so sadly on my son ?
What means that hand upon that breast of thine ?
Why holds thine eye that lamentable rheum,
Like a proud river peering o'er his bounds ?
Be these sad sighs confirmers of thy words ?
Then speak again ; not all thy former tale,
But this one word, whether thy tale be true.
Shakespeare's K. John.

Amazement at strange News.

Old men and beldames, in the streets,
Do prophesy upon it dangerously ;
Young Arthur's death is common in their mouths ;
And when they talk of him they shake their heads,
And whisper one another in the ear ;
And he that speaks doth gripe the hearer's wrist ;
Whilst he that hears makes fearful action,
With wrinkled brows, with nods, with rolling eyes.
I saw a smith stand with his hammer thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news ;
Who with his shears and measure in his hand,
Standing on slippers, (which his nimble haste
Had falsely thrust upon contrary feet,)
Told of a many thousand warlike French,
That were embatteled and rank'd in Kent :
Another lean unwashed artificer
Cuts off his tale and talks of Arthur's death. *Ibid.*

Emphatick Climax of Astonishment.

Sir Richard, what think you ? Have you beheld,
Or, have you read, or heard ? or could you think ?
Or do you almost think, although you see,
That you do see ? Could thought, without this object,
Form such another ? This is the very top,
The height, the crest, or crest unto the crest
Of Murder's arms : This is the bloodiest shame,
The wildest savagery, the vilest stroke,
That ever wall-ey'd Wrath, or starving Rage,
Presented to the tears of soft Remorse. *Ibid.*

PRIDE.

When our esteem of ourselves; or opinion of our own rank and merit, is so high as to lessen the regard due to the rank and merit of others, it is called pride. When it supposes others below our regard, it is contempt, scorn, or disdain.

Pride assumes a lofty look, bordering upon the aspect and attitude of anger. The eyes full open, but with the eye-brows considerably drawn down, the mouth pouting, mostly shut, and the lips contracted. The words are uttered with a slow, stiff, bombastick affectation of importance; the hands sometimes rest on the hips, with the elbows brought forward, in the position called a-kimbo; the legs at a distance from each other, the steps large and stately.

Pride asserting Independence.

Your grace shall pardon me, I will not back;
I am too high born to be property'd;
To be a secondary at control,
Or useful serving-man and instrument
To any sov'reign state throughout the world.
Your breath first kindled the dead coal of war
Between this chastis'd kingdom and myself,
And brought in m ..er that should feed this fire;
And now 'tis far too huge to be blown out
With that same weak wind which enkindled it.
You taught me how to know the face of right,
Acquainted me with interest to this land;
Yea, thrust this enterprize into my heart;
And come ye now to tell me John hath made
His peace with Rome? What is that peace to me?
I, by the honour of my marriage bed,
After young Authur, claim this land for mine;
And, now it is half conquered, must I back,
Because that John hath made his peace with Rome?
Am I Rome's slave? What penny hath Rome borne,
What men provided, what munition sent,
To underprop this action? I'st not I
That undergo this charge? Who else but I,

And such as to my claim are liable,
Sweat in this business, and maintain this war ?
Have I not heard these islanders shout out,
Vive le Roy ! as I have bank'd their towns ?
Have I not here the best cards for the game,
To win this easy match play'd for a crown?
And shall I now give o'er the yielded set ?
No, no, on my soul, it never shall be said. *Shakesp. K. John.*

Pride bordering on Contempt.

Worcester, get thee gone, for I do see
Danger and disobedience in thine eye :
O, sir, your presence is too bold and peremptory,
And majesty might never yet endure
The moody frontier of a servant brow.
You have have good leave to leave us ; when we need
Your use and counsel, we shall send for you.
Shakespeare's Hen. IV.

CONFIDENCE, COURAGE, BOASTING.

Confidence is hope, elated by security of success in obtaining its object; and courage is the contempt of any unavoidable danger in the execution of what is resolved upon : in both, the head is erect, the breast projected, the countenance clear and open, the accents are strong, round, and not too rapid ; the voice firm and even. Boasting exaggerates these appearances by loudness, blustering, and what is not unaptly called swaggering : The arms are placed a-kimbo, the foot stamped on the ground, the head drawn back with pride, the legs take large strides, and the voice swells into bombast.

Confidence in one beloved.

Base men that use them to so base effect ;
But truer stars did govern Proteus' birth ;
His words are bonds, his oaths are oracles,
His love sincere, his thought immaculate,
His tears pure mesengers sent from his heart,
His heart as far from fraud as heav'n from earth.
Shakes. Two Gent. of Ver.

Confidence of Success in Combat.

Boling. O let no noble eye profane a tear
For me, if I be gor'd with Mowbray's spear:
As confident as is the falcon's flight
Against a bird, do I with Mowbray fight.—
My loving lord, I take my leave of you!—
Of you, my noble cousin, lord Aumerle;—
Not sick, although I have to do with death;
But lusty, young, and cheerly drawing breath.—
Lo, as at English feasts, so I regreet
The daintiest last, to make the end most sweet.
Oh thou, the earthly author of my blood,
Whose youthful spirit in me regenerate,
Doth with a twofold vigour lift me up,
To reach at victory above my head,—
Add proof unto mine armour with my prayers;
That it may enter Mowbray's waxen coat,
And furbish new the name of John of Gaunt,
Even in the lusty 'haviour of his son. *Shakes. Rich. II.*

Mowb. However heaven or fortune cast my lot,
There lives or dies true to king Richard's throne,
A loyal, just, and upright gentleman;
Never did captive with a freer heart,
Cast off his chains of bondage, and embrace
His golden, uncontroll'd enfranchisement,
More than my dancing soul doth celebrate
This feast of battle with mine adversary.—
Most mighty liege,—and my companion peers,
Take from my mouth the wish of happy years:
As gentle and as jocund, as to jest,
Go I to fight,———truth hath a quiet breast. *Ibid.*

Firm determined Resolution in Battle.

I am satisfied:
Cæsar sits down in Alexandria, where
I will oppose his fate. Our force by land
Hath nobly held; our sever'd navy, too,
Have knit again, and fleet, threat'ning most sea-like.
Where hast thou been, my heart? Dost thou hear, lady?
If from the field I should return once more,
To kiss these lips, I will appear in blood;
I and my sword will earn my chronicle;
There is hope in it yet:

I will be treble-sinew'd, hearted, breath'd,
And fight maliciously: for when mine hours
Were nice and lucky, men did ransom lives
Of me for jests; but now I'll set my teeth,
And send to darkness all that stop me. *Ibid. Ant. & Cleo.*

Boasting indignant Challenge.

Show me what thou'lt do:
Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up Esil? eat a crocodile?
I'll do't—Do'st thou come here to whine,
To outface me with leaping in her grave?
Be buried quick with her, and so will I:
And if thou prate of mountains, let them throw
Millions of acres on us; till our ground,
Singing its pate against the burning zone,
Make Ossa like a wart! Nay, and thou'lt mouth,
I'll rant as well as thou *Ibid. Hamlet.*

PERPLEXITY, IRRESOLUTION, ANXIETY.

These emotions collect the body together as if for thoughtful consideration; the eye-brows are contracted, the head hanging on the breast, the eyes cast downwards, the mouth shut, the lips pursed together. Suddenly the whole body alters its aspect, as having discovered something, then falls into contemplation as before; the motions of the body are restless and unequal, sometimes moving quick, and sometimes slow; the pauses in speaking are long, the tone of the voice uneven, the sentences broken and unfinished.

Perplexity from Temptation to Evil.

From thee; even from thy virtue!—
What's this? what's this? Is this her fault or mine?
The tempter, or the tempted, who sins most?
Not she; nor doth she tempt; but it is I,
That lying by the violet in the sun,
Do as the carrion does, not as the flower,
Corrupt with virtuous season. Can it be,

That modesty may more betray our sense
Than woman's lightness? Having waste ground enough,
Shall we desire to raze the sanctuary,
And pitch our evils there? Oh fie, fie, fie!
What dost thou? or what art thou, Angelo?
Dost thou desire her foully for those things
That make her good? O let her brother live;
Thieves for their robbery have authority,
When judges steal themselves. What! do I love her,
That I desire to hear her speak again,
And feast upon her eyes? What i'st I dream on?
O cunning enemy, that to catch a saint
With saints dost bait thy hook! most dangerous
Is that temptation that doth goad us on
To sin in loving virtue. *Shakesp. Meas. for Meas.*

Perplexity from unexpected Events

Heaven for his mercy! what a tide of woes
Comes rushing on this woful land at once!
I know not what to do:—I would to heav'n
(So my untruth hath not provok'd him to it)
The king had cut off my head with my brother's.—
What, are there posts despatch'd for Ireland?—
How shall we do for money for these wars?
Come, sister,—cousin, I would say; pray pardon me.
Go, fellow, get thee home, provide some carts,
And bring away the armour that is there.—
Gentlemen, will you go muster men? If I know
How, or which way, to order these affairs,
Thus disorderly thrust into my hands,
Never believe me. Both are my kinsmen;—
The one's my sovereign, whom both my oath
And duty bids defend; the other again
Is my kinsman, whom the king has wrong'd;
Whom conscience and my kindred bids to right.
Well, somewhat we must do—Come, cousin, I'll
Dispose of you: go muster up your men,
And meet me presently at Berkley: Gentlemen,
I should to Plashy too;—
But time will not permit:—All is uneven,
And every thing is left at six and seven. *Ibid. Rich.* II.

Perplexity, how to act on sudden Surprise.

Yes;—'tis Æmilia:—by and by.—She's dead.
'Tis like she comes to speak of Cassio's death;

The noise was high.—Ha! no more moving?
Still as the grave.—Shall she come in, wer't good?
I think she stirs again:—No.—What's the best,
If she come in she'll sure speak to my wife.

Shakesp. Othello.

VEXATION.

Vexation, besides expressing itself with the looks, gestures, tone, and restlessness of perplexity, adds to these, complaint, fretting, and remorse.

Vexation at neglecting one's duty.

O what a rogue and peasant slave am I!
Is it not monstrous, that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit,
That from her working, all his visage warm'd,
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit! and all for nothing;
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? *Ibid. Hamlet.*

PEEVISHNESS.

Peevishness is an habitual proneness to anger on every slight occasion, and may be called a lower degree of anger: it expresses itself, therefore, like anger, but more moderately, with half sentences and broken speeches uttered hastily. The upper lip is disdainfully drown up, and the eyes are cast obliquely upon the object of displeasure.

Troi. What, art thou angry, Pandarus? What with me!

Pan. Because she's akin to me; therefore, she's not so fair as Helen; an she were not kin to me, she would be as fair on Friday as Helen is on Sunday. But what care I? I care not an she were a blackamoor, 'tis all one to me.

Troi. Say I she is not fair?

Pan. I do not care whether you do or no. She's a fool to stay behind her father: let her to the Greeks—and so I'll tell

her the next time I see her—for my part, I'll meddle nor make no more i'th' matter.

Troi. Pandarus—

Pan. Not I.

Troi. Sweet Pandarus——

Pan. Pray you speak no more to me—I will leave all as I found it—and there's an end. *Shakes. Troil. and Cress.*

ENVY.

Envy is a mixture of joy, sorrow, and hatred : it is a sorrow arising from the happiness of others enjoying a good which we desire, and think we deserve, or a pleasure we receive upon their losing this good, for which we hated them. It is nearly akin to malice, but much more moderate in its tones and gestures.

——Aside the devil turn'd,
For envy, yet, with jealous leer malign,
Ey'd them askance, and to himself thus plain'd.
Sight-hateful, sight-tormenting ! thus these two,
Imparadis'd in one another's arms,
The happier Eden, shall enjoy their fill
Of bliss on bliss : while I to hell am thrust,
Where neither joy nor love, but fierce desire,
Among our other torments not the least,
Still unfulfill'd with pain of longing pines.

Milton's Paradise Lost. Book iv. v. 502.

MALICE.

Malice, is an habitual malevolence long continued, and watching occasion to exert itself on the hated object. This hateful disposition sets the jaws, or gnashes the teeth, sends blasting flashes from the eyes, stretches the mouth horizontally, clinches both the fists, and bends the elbows in a straining manner to the body. The tone of voice and expression are much the same as in anger, but not so loud.

How like a fawning publican he looks :
I hate him, for he is a Christian,

But more for that in low simplicity,
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails
Ev'n there, where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe
If I forgive him. *Shakes. Merchant of Venice.*

SUSPICION, JEALOUSY.

Fear of another's endeavouring to prevent our attainment of the good desired, raises our suspicion; and suspicion of his having obtained, or of being likely to obtain it, raises or constitutes jealousy. Jealousy between the sexes is a ferment of love, hatred, hope, fear, shame, anxiety, grief, pity, envy, pride, rage, cruelty, vengeance, madness, and every other tormenting passion which can agitate the human mind. Therefore, to express jealousy well, one ought to know how to represent justly all these passions by turns, and often several of them together. Jealousy shows itself by restlessness, peevishness, thoughtfulness, anxiety, and absence of mind. Sometimes it bursts out into piteous complaint, and weeping; then a gleam of hope, that all is yet well, lights up the countenance into a momentary smile. Immediately the face, clouded with a general gloom, shews the mind overcast again with horrid suspicions and frightful imaginations. Thus the jealous man is a prey to the most tormenting feelings, and is alternately tantalized by hope, and plunged into despair. Shakespeare, as if unable to express these feelings, makes Othello cry out,

But oh! what damned minutes tells he o'er
Who doats yet doubts, suspects yet strongly loves!

Surprise in Jealousy commencing.

Think, my lord !—O heav'n, he echoes me !
As if there were some monster in his thought
Too hideous to be shown—Thou dost mean something :
I heard thee say but now—Thou lik'dst not that,
When Cassio left my wife—What didst not like ?
And when I told thee he was of my counsel
In my whole course of wooing, thou cry'dst, *indeed !*
And didst contract and purse thy brow together,
As if thou hadst shut up within thy brain,
Some horrible conceit : if thou dost love me,
Show me thy thought. *Shakesp. Othello.*

Suspicion and Jealousy commencing.

Leo. Too hot, too hot :
To mingle friendship far, is mingling bloods.
I have a *tremor cordis* on me :—my heart dances ;
But not for joy,—not joy.—This entertainment
May a free face put on ; derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent : it may, I grant ;
But to be paddling palms, and pinching fingers,
As now they are ; and making practis'd smiles,
As in a looking-glass ; and then to sigh as 'twere
The mort o' the deer ; O that is entertainment
My bosom likes not, nor my brows ;—Mamilius,
Art thou my boy ? *Ibid. Winter's Tale.*

Jealousy increasing.

Go to, go to.
How she holds up the neb, the bill to him,
And arms her with the boldness of a wife,
To her allowing husband ! Gone already ;
Inch-thick, knee deep, o'er head and ears a fork'd one.—
Go, play, boy, play ;—thy mother plays, and I
Play too, but so disgrac'd a part, whose issue,
Will hiss me to my grave ; contempt and clamour
Will be my knell.—Go, play, boy, play—
There have been,
Or I am much deceiv'd, cuckolds ere now,
And many a man there is ev'n at this present;

Now while I speak this, holds his wife by the arm,
That little thinks she hath been false in his absence.
Shakespeare's Winter's Tale.

Attempt to hide Jealousy.

Her. Are you mov'd, my lord?
Leo. No, in good earnest.—
How sometimes nature will betray its folly,
Its tenderness; and and make itself a pastime
To harder bosoms! looking on the lines
Of my boy's face, methoughts, I did recoil
Twenty-three years; and saw myself unbreech'd,
In my green velvet coat; my dagger muzzled,
Lest it should bite its master, and so prove,
As ornament oft does, too dangerous.—
How like, methought, I then was to this kernel,
This squash, this gentleman:—Mine honest friend,
Will you take eggs for money? *Ibidem.*

Jealousy confirmed.

Dost think I am so muddy, so unsettled,
To appoint myself in this vexation, sully
The purity and whiteness of my sheets,
Which, to preserve, is sleep; which, being spotted,
Is goads, thorns, nettles, tails of wasps?
Give scandal to the blood o' th' prince my son,
Who, I do think is mine, and love as mine,
Without ripe moving to't? Would I do this?
Could man so blench? *Ibidem.*

Jealousy mixed with Grief.

How blest am I
In my just censure! in my true opinion!—
Alack for lesser knowledge!—how accurs'd
In being so bless'd! There may be in the cup
A spider steep'd, and one may drink, depart,
And yet partake no venom, for his knowledge
Is not infected; but if one present
The abhorr'd ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides,
With violent hefts.—I have drunk, and seen the spider!
Ibidem.

Jealousy mixed with Rage and Regret.

This fellow 's of exceeding honesty,
And knows all qualities with a learned spirit
Of human dealings: if I do prove her haggard,
Though that her jesses were my dear heart strings,
I'd whistle her off and let her down the wind
To prey at fortune. Haply, for I am black,
And have not those soft parts of conversation,
That chamberers have; or, for I am declin'd
Into the vale of years—yet that's not much;—
She's gone, I am abus'd, and my relief
Must be—to loath her. Oh the curse of marriage,
That we can call these delicate creatures our's
And not their appetites! *Shakes. Othello.*

MODESTY, SUBMISSION.

Modesty is a diffidence of ourselves, accompanied with a delicacy in our sense of whatever is mean, indecent, or dishonourable; or a fear of doing these things, or of having them imputed to us. Submission is an humble sense of our inferiority, and a quiet surrender of our powers to a superiour. Modesty bends the body forward, has a placid, downcast countenance, levels the eyes to the breast, if not to the feet, of the superiour character: the voice is low, the tone submissive, and the words few. Submission adds to these a lower bending of the head, and a spreading of the arms and hands downwards towards the person we submit to.

Modesty on being appointed to a high Station.

Now, good my lord,
Let there be some more test made of my metal,
Before so noble, and so great a figure
Be stamp'd upon it. *Shakes. Meas. for Meas.*

Submission on Forgiveness of Crime.

O noble sir!
Your over-kindness doth wring tears from me:

I do embrace your offer, and dispose
From henceforth of poor Claudio. *Shakes. Much Ado, &c.*

SHAME.

Shame, or a sense of appearing to a disadvantage before one's own fellow-creatures, turns away the face from the beholders, covers it with blushes, hangs the head, casts down the eyes, draws down and contracts the eye-brows. It either strikes the person dumb, or, if he attempts to say any thing in his own defence, causes his tongue to falter, confounds his utterance, and puts him upon making a thousand gestures and grimaces to keep himself in countenance; all which only heighten his confusion and embarrassment.

Shame at being convicted of a Crime.

Oh my dread lord—
I should be guiltier than my guiltiness,
To think I can be undiscernible
When I perceive your grace, like power divine,
Hath look'd upon my passes; then, good prince,
No longer session hold upon my shame,
But let my trial be mine own confession:
Immediate sentence then, and sequent death
Is all the grace I beg. *Ibid. Meas. for Meas.*

GRAVITY.

Gravity, or seriousness, as when the mind is fixed, or deliberating on some important subject, smooths the countenance, and gives it an air of melancholy; the eye-brows are lowered, the eyes cast downwards, the mouth almost shut, and sometimes a little contracted. The posture of the body and limbs is composed, and without much motion: the speech slow and solemn, the tone without much variety.

Grave Deliberation on War and Peace.

Fathers, we once again are met in council:
Cæsar's approach has summon'd us together,

And Rome attends her fate from our resolves,
How shall we treat this bold aspiring man?
Success still follows him, and backs his crimes:
Pharsalia gave him Rome. Egypt has since
Receiv'd his yoke, and the whole Nile is Cæsar's.
Why should I mention Juba's overthrow,
Or Scipio's death? Numidia's burning sands
Still smoke with blood: 'Tis time we should decree
What course to take; our foe advances on us,
And envies us even Lybia's sultry deserts.
Fathers, pronounce your thoughts; are they still fix'd
To hold it out and fight it to the last?
Or are your hearts subdu'd at length, and wrought,
By time and ill success, to a submission?
Sempronius, speak. *Addison's Cato.*

INQUIRY.

Inquiry into some difficult subject, fixes the body nearly in one posture, the head somewhat stooping, the eyes poring, andthe eye-brows contracted.

Inquiry mixed with Suspicion.

Pray you, once more—
Is not your father grown incapable
Of reas'nable affairs? is he not stupid
With age and altering rheums? Can he speak, hear,
Know man from man, dispute his own estate?
Lies he not bed-rid, and again does nothing
But what he did being childish?
Shakespeare's Winter's Tale.

ATTENTION.

Attention to an esteemed or superiour character has nearly the same aspect as Inquiry, and requires silence; the eyes often cast down upon the ground; sometimes fixed upon the face of the speaker, but not too familiarly.

TEACHING OR INSTRUCTING.

Teaching, explaining, or inculcating, requires a mild serene air, sometimes approaching to an authori-

tative gravity; the features and gestures altering according to the age or dignity of the pupil, and importance of the subject inculcated. To youth it should be mild, open, serene, and condescending; to equals and superiours, modest, and diffident; but when the subject is of great dignity or importance, the air and manner of conveying the instruction ought to be firm and emphatical, the eye steady and open, the eye-brow a little drawn down over it, but not so much as to look surly or dogmatical; the pitch of voice ought to be strong, steady, and clear, the articulation distinct, the utterance slow, and the manner approaching to confidence.

Instruction to modest Youth.

Pol. Wherefore, gentle maiden,
Do you neglect your gilly-flowers and carnations?
Per. I have heard it said,
There is an art which in their piedness shares
With great creating nature.
Pol. Say there be,
Yet nature is made better by no mean,
But nature makes that mean; so over that art
Which you say adds to nature, is an art
Which nature makes; you see, sweet maid, we marry
A gentler scyon to the wildest stock;
And make conceive a bark of baser kind
By bud of nobler race. This is an art
Which does mend nature, change it rather; but
The art itself is nature. *Shakespeare's Winter's Tale.*

Instruction to an Inferiour.

Angelo—
There is a kind of character in thy life
That to the observer doth thy history
Fully unfold: Thyself and thy belongings
Are not thine own so proper, as to waste
Thyself upon thy virtues, them on thee.
Heav'n doth with us as we with torches do,
Not light them for themselves: for if our virtues
Did not go forth of us, 'twere all alike

As if we had them not. Spirits are not finely touch'd
But to fine issues; nature never lends
The smallest scruple of her excellence;
But like a thrifty goddess she determines
Herself the glory of a creditor,
Both thanks and use. But I do bend my speech
To one that can in my part me advertise.
Hold therefore, Angelo—
In our remove be thou at full ourself.
Mortality and mercy in Vienna
Live in thy tongue and heart: Old Escalus,
Though first in question, is thy secondary:
Take thy commission. *Shakes. Meas. for Meas.*

ARGUING.

Arguing requires a cool, sedate, attentive aspect, and a clear, slow, and emphatical accent, with much demonstration by the hand; it assumes somewhat of authority, as if fully convinced of the truth of what it pleads for, and sometimes rises to great vehemence and energy of assertion; the voice clear, bold, distinct, and firm, as in confidence.

Reasoning with deference to others.

Ay, but yet
Let us be keen, and rather cut a little,
Than fall and bruise to death. Alas! this gentleman,
Whom I would save, had a most noble father!
Let but your honour know, (whom I believe
To be most straight in virtue,)
That in the working of your own affections,
Had time cober'd with place, or place with wishing,
Or that the resolute acting of your blood
Could have attain'd th' effect of your own purpose,
Whether you had not some time in your life
Err'd in this point which now you censure him,
And pulled the law upon you. *Shakes. Meas. for Meas.*

Reasoning warmly.

By my white beard,
You offer him, if this be so, a wrong,

Something unfilial: Reason, my son
Should choose himself a wife; but as good reason,
The father, (all whose joy is nothing else
But fair posterity) should hold some counsel
In such a business. *Ibid. Winter's Tale.*

Argument asserting right to Property.

As I was banish'd, I was banish'd Hereford;
But as I come, I come for Lancaster:
And, noble uncle, I beseech your grace,
Look on my wrongs with an indifferent eye:
You are my father, for, methinks, in you
I see old Gaunt alive; O, then, my father!
Will you permit that I should stand condemn'd
A wand'ring vagabond; my rights and royalties
Pluck'd from my arms perforce, and given away
To upstart unthrifts? Wherefore was I born?
If that my cousin king be king of England,
It must be granted, I am duke of Lancaster.
You have a son, Aumerle, my noble kinsman;
Had you first dy'd, and he been thus trod down,
He should have found his uncle Gaunt a father,
To rouse his wrongs, and chase them to the bay,
I am deny'd to sue my livery here,
And yet my letters-patents give me leave:
My father's goods are all distrain'd and sold;
And these, and all, are all amiss employ'd,
What would you have me do? I am a subject,
And challenge law: Attornies are deny'd me;
And therefore personally I lay my claim
To my inheritance of free descent. *Shakes. Rich. II.*

ADMONITION.

Admonition assumes a grave air, bordering on severity; the head is sometimes shaken at the person we admonish, as if we felt for the miseries he was likely to bring upon himself; the right hand is directed to the person spoken to, and the fore-finger, projected from the rest, seems to point out more particularly the danger we give warning of; the voice assumes a low tone, bordering on a monotone, with a mixture of severity and sympathy, of pity and reproach.

Admonition to execute Laws strictly.

'Tis one thing to be tempted, Escalus,
Another thing to fall. I not deny,
The jury, passing on the prisoner's life,
May, in the sworn twelve, have a thief or two,
Guiltier than him they try ; what's open made to justice,
That justice seizes. What know the laws
That thieves do pass on thieves ? 'tis very pregnant,
The jewel that we find, we stoop and take it,
Because we see it ; but what we do not see,
We tread upon, and never think of it.
You may not so extenuate his offence,
For I have had such faults ; but rather tell me,
When I that censure him, do so offend,
Let mine own judgment pattern out my death,
And nothing come in partial. Sir, he must die.
Shakesp. Meas. for Meas.

Admonition to beware of complaisance in Friendship.

Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith :
But hollow men, like horses hot at hand,
Make gallant shew, and promise of their mettle :
But when they should endure the bloody spur,
They fall their crests, and, like deceitful jades,
Sink in the trial. Comes his army on ? *Ibid. Jul. Cæs.*

Admonition to act justly.

Remember March, the ides of March remember !
Did not great Julius bleed for justice' sake ?
What villain touch'd his body, that did stab,
And not for justice ? What, shall one of us,
That struck the foremost man of all this world,
But for supporting robbers ; shall we now
Contaminate our fingers with base bribes ?
And sell the mighty space of our large honours,
For so much trash, as may be grasped thus ?—
I'd rather be a dog, and bay the moon,
Than such a Roman. *Ibid. Jul. Cæs.*

AUTHORITY.

Authority opens the countenance, but draws down the eye-brows a little, so as to give the look an air of gravity.

Authority forbidding Combatants to fight.

Let them lay by their helmets and their spears,
And both return back to their chairs again :—
Withdraw with us, and let the trumpets sound,
While we return these dukes what we decree.
Draw near——
And list what with our council we have done.
For that our kingdom's earth should not be soil'd
With that dear blood which it hath fostered ;
And for our eyes do hate the dire aspect
Of civil wounds, plough'd up with neighbour's swords,
Therefore we banish you our territories :
You, cousin Hereford, upon pain of death,
Till twice five summers have enrich'd our fields,
Shall not regreet our fair dominions,
But tread the stranger paths of banishment.

Ibid. Richard. II.

COMMANDING.

Commanding requires an air a little more peremptory, with a look a little severe, or stern. The hand is held out, and moved towards the person to whom the order is given, with the palm upwards, and sometimes it is accompanied by a nod of the head to the person commanded. If the command be absolute, and to a person unwilling to obey, the right hand is extended and projected forcibly towards the person commanded.

Commanding Combatants to fight.

We were not born to sue, but to command ;
Which since we cannot do to make you friends,
Be ready, as your lives shall answer it,
At Coventry, upon St. Lambert's day ;

There shall your swords and lances arbitrate
The swelling difference of your settled hate.
Since we cannot atone you, you shall see
Justice decide the victor's chivalry.
Lord Marshal, command our officers at arms,
Be ready to direct these home alarms. *Shakes. Rich. II.*

FORBIDDING.

Forbidding draws the head backwards, and pushes the arm and hand forwards, with the palm downwards, as if going to lay it upon the person, and hold him down immoveable, that he may not do what is forbidden him: the countenance has the air of aversion, the voice is harsh, and the manner peremptory.

Forbidding to break Orders.

On pain of death, no person be so bold,
Or daring hardy, as to touch the lists,
Except the marshal, and such officers
Appointed to direct these fair designs. *Ibid.*

AFFIRMING.

Affirming, with a judicial oath, is expressed by lifting the right hand and eyes towards heaven; or if conscience is appealed to, by laying the right hand open upon the breast, exactly upon the heart; the voice low and solemn, the words slow and deliberate: but when the affirmation is mixed with rage or resentment, the voice is more open and loud, the words quicker, and the countenance has all the confidence of strong and peremptory assertion.

Affirming an Accusation.

My lord Aumerle, I know your daring tongue
Scorns to unsay what once it hath deliver'd:
In that dead time when Glo'ster's death was plotted,

I heard you say,—" Is not my arm of length
" That reacheth from the restful English court,
" As far as Calais to my uncle's head ?"
Among much other talk, that very time
I heard you say, you rather had refuse
The offer of an hundred thousand crowns
Than Bolingbroke return to England:
Adding, withal, how blest this land would be,
In this your cousin's death.
If that thy valour stand on sympathies,
There is my gage, Aumerle, in gage to thine.
I heard thee say, and vauntingly thou spak'st it,
That thou wert cause of noble Glo'ster's death!
If thou deny's it, twenty times thou liest;
And I will turn thy falsehood to thy heart,
Where it was forged, with my rapier's point. *Rich. II.*

DENYING.

Denying what is affirmed is but an affirmation of the contrary, and is expressed like affirmation. Denying a favour—see REFUSING.

Denying an Accusation.

If I in act consent, or sin of thought,
Be guilty of the stealing that sweet breath,
Which was embounded in that beauteous clay,
Let hell want pains enough to torture me!
I left him well. *King John.*

DIFFERING.

Differing in sentiment may be expressed nearly as refusing. See REFUSING.

Differing about the conduct of a War.

Bru. Well, to our work alive. What do you think
Of marching to Philippi presently?
Cas. I do not think it good.
Bru. Your reason?
Cas. This it is:
'Tis better that the enemy seek us,
So shall he waste his means, weary his soldiers,

Doing himself offence; whilst we, lying still,
Are full of rest, defence, and nimbleness.
Bru. Good reasons must of force give place to better.
The people 'twixt Philippi and this ground,
Do stand but in a forc'd affection:
For they have grudg'd us contribution.
The enemy marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new added, and encouraged;
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our backs.
Cas. Hear me, good brother——
Bru. Under your pardon.—You must note beside,
That we have tried the utmost of our friends,
Our legions are brimful, our cause is ripe;
The enemy increaseth every day,
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures. *Shakesp. Jul. Cas.*

AGREEING.

Agreeing in opinion, or being convinced, is expressed nearly as granting. See GRANTING.

Agreeing in an Enterprize.

Post. I embrace these conditions; let us have articles betwixt us; only thus far you shall answer, if you make your addesses to her, and give me directly to understand you have prevailed, I am no farther your enemy; she is not worth our debate. If she remain unseduced, you not making it appear otherwise; for your ill opinion, and the assault you have made to her chastity, you shall answer me with your sword.

Jac. Your hand, a covenant; we will have these things set down by lawful counsel, and straightway for Britain, lest the bargain should catch cold and starve. I will fetch my gold, and have our two wagers recorded. *Ibid. Cymbeline.*

JUDGING.

Judging, demands a grave steady look, with deep attention, the countenance altogether clear from any appearance, either of disgust or favour. The pronunciation slow, distinct, and emphatical, accompanied with little action, and that very grave.

Judging according to strict Law.

Her. I beseech your grace that I may know,
The worst that may befall me in this case,
If I refuse to wed Demetrius.
Thes. Either to die the death, or to abjure
For ever the society of men
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether, not yielding to your father's choice,
You can endure the livery of a nun,
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
Thrice blessed they that master so their blood,
To undergo such maiden pilgrimage!
But earlier happy is the rose distill'd
Than that which, withering on the virgin thorn,
Grows, lives, and dies in single blessedness.
Her. So will I grow, so live, so die, my lord,
Ere I will yield up my virginity
Unto his lordship, to whose unwish'd yoke
My soul consents not to give sovereignty.
Thes. Take time to pause, and by the next new moon,
(The sealing day betwixt my love and me,
For everlasting bond of fellowship)
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would,
Or on Diana's altar to protest
For aye austerity and single life.

Shakesp. Mids. Night's Dream.

REPROVING.

Reproving puts on a stern aspect, roughens the voice, and is accompanied with gestures, not much

different from those of threatening, but not so lively. It is like Reproach, but without the sourness and ill-nature. See REPROACH.

Reproving with Authority.

How comes it, Cassio, you are thus forgot,
That you unlace your reputation thus,
And spend your rich opinion for the name
Of a night brawler? Give me answer to it.
Shakespeare's Othello.

ACQUITTING.

Acquitting is performed with a benevolent, tranquil countenance, and mild tone of voice; the right hand is open, and waved gently towards the person acquitted, expressing dismission. See DISMISSING.

CONDEMNING.

Condemning assumes a severe look, but sometimes mixed with pity. The sentence is expressed either with severity or pity, according to the guilt of the person condemned.

Passing sentence with Severity.

For this new-married man approaching here,
Whose salt imagination yet hath wrong'd
Your well-defended honour; you must pardon him
For Mariana's sake; but as a judge,
Being doubly criminal, in violation
Of sacred chastity, and in promise breach,
Thereon dependent for your brother's life,
The very mercy of the law cries out
Most audible, ev'n from his proper tongue,
An Angelo for Claudio; death for death.
Haste still pays haste, and leisure answers leisure;
Like doth quit like, and measure still for measure.
Then, Angelo, thy faults are manifest;
Which, tho' thou would'st deny 'em, deny thee 'vantage.

We do condemn thee to the very block
Where Claudio stoop'd to death, and with like haste.
Away with him. *Shakes. Meas. for Meas.*

Passing sentence with Pity and Reluctance.

God quit you in his mercy! Hear your sentence:
You have conspir'd against our royal person,
Join'd with an enemy, and from his coffers
Receiv'd the golden earnest of our death;
Wherein you would have sold your king to slaughter,
His princes and his peers to servitude,
His subjects to oppression and contempt,
And his whole kingdom into desolation.
Touching our person, seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you three sought, that to her laws
We do deliver you. Go, therefore, hence,
Poor miserable wretches, to your death,
The taste whereof, God of his mercy give
You patience to endure, and true repentance
Of all your dire offences. Bear them hence.
Ibid. Hen. V.

PARDONING.

Pardoning differs from acquitting in this: the latter means clearing a person after trial of guilt, whereas the former supposes guilt, and signifies merely delivering the guilty person from punishment. Pardoning requires some degree of severity of aspect and tone of voice, because the pardoned person is not an object of entire unmixed approbation.

Pardoning a cruel Prosecution.

That thou may'st see the difference of our spirits,
I pardon thee thy life before thou ask'st it:
For half thy wealth, it is Anthonio's;
The other half comes to the general state
Which humbleness may drive into a fine.
Ibid. Merch. of Ven.

DISMISSING.

Dismissing, with approbation, is done with a kind aspect and tone of voice: the right hand open, the palm upwards, gently waved towards the person. Dismissing, with displeasure, besides the look and tone of voice which suits displeasure, the hand is hastily thrown out towards the person dismissed, the back part of the hand towards him, and the countenance at the same time turned away from him.

Dismissing with Complaisance.

Chat. Then take my king's defiance from my mouth,
The farthest limit of my embassy.
K. John. Bear mine to him, and so depart in peace:
Be thou as lightning in the eyes of France,
For, ere thou canst report I will be there,
The thunder of my cannon shall be heard;
So hence! Be thou the trumpet of our wrath,
And sullen presage of your own decay.—
An honourable conduct let him have;—
Pembroke, look to't:—farewell, Chatillon.

Shakes. King John.

REFUSING.

Refusing, when accompanied with displeasure, is done nearly in the same way as dismissing with displeasure. Without displeasure, it is done with a visible reluctance, which occasions bringing out the words slowly, with such a shake of the head and shrug of the shoulders, and hesitation in the speech, as implies perplexity between granting and refusing, as in the following example:

Refusing to lend Money.

They answer in a joint and corporate voice,
That now they are at fall, want treasure, cannot
Do what they would; are sorry—you are honourable—
But yet they could have wish'd—they know not—

Something hath been amiss—a noble nature
May catch a wrench—would all were well—'tis pity;
And so intending other serious matters,
After distasteful looks and these hard fractions
With certain half-caps, and cold-moving nods,
They froze me into silence. *Shakes. Timon of Athens.*

Refusing with Displeasure.

Met. Most high, most mighty, and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart.
Cæs. I must prevent thee, Cimber;
These couchings, and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance, and first decree
Into the lane of children. Be not fond,
To think that Cæsar bears such rebel blood,
That will be thaw'd from the true quality
With that which melteth fools; I mean, sweet words,
Low-crooked curt'sies, and base spaniel fawning.
Thy brother by decree is banished;
If thou dost bend, and pray, and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied. *Ibid. Jul. Cæs.*

GIVING, GRANTING,

When done with unreserved good-will, is accompanied with a benevolent aspect, and tone of voice; the right hand open, with the palm upwards, extending towards the person we favour, as if delivering to him what he asks; the head at the same time inclining forwards, as indicating a benevolent disposition and entire consent.

Giving a Daughter in Marriage.

Pros. If I have too severely punished you,
Your compensation makes amends; for I
Have given you here a third of mine own life,
Or that for which I live, whom once again
I tender to thy hand: all thy vexations

Were but my trials of thy love, and thou
Hast strangely stood the test. Here, afore heav'n,
I ratify this my rich gift: O Ferdinand,
Do not smile at me that I boast her off;
For thou shalt find she will outstrip all praise,
And make it halt behind her.
Fer. I do believe it
Against an oracle.
Pros. Then as my gift, and thine own acquisition,
Worthily purchas'd, take my daughter. *Shakes. Tempest.*

GRATITUDE.

Gratitude puts on an aspect full of complacency. If the object of it be a character greatly superiour, it expresses much submission. The right hand open with the fingers spread, and pressed upon the breast just over the heart, expresses very properly a sincere and hearty sensibility of obligation.

Gratitude for great Benefits.

O great Sciolto! O my more than father!
Let me not live, but at thy very name
My eager heart springs up and leaps with joy.
When I forget the vast, vast debt I owe thee—
(Forget—but 'tis impossible) then let me
Forget the use and privilege of reason,
Be banish'd from the commerce of mankind,
To wander in the desert among brutes,
To bear the various fury of the seasons,
The midnight cold, and noon-tide scorching heat,
To be the scorn of earth, and curse of heaven.
Rowe's Fair Penitent.

CURIOSITY.

Curiosity opens the eyes and mouth, lengthens the neck, bends the body forwards, and fixes it in one posture, nearly as in Admiration. When it speaks, the voice, tone, and gesture, nearly as Inquiry. See INQUIRY.

Curiosity at first seeing a fine Object.

Pros. The fringed curtains of thine eye advance,
And say what thou seest yond.
Mir. What! is't a spirit?
Lo, how it looks about! believe me, Sir,
It carries a brave form. But 'tis a spirit.
Pros. No, wench, it eats and sleeps, and hath such senses
As we have, such.
Mir. I might call him
A thing divine, for nothing natural,
I ever saw so noble. *Shakes. Tempest.*

PROMISING.

Promising is expressed by benevolent looks, a soft but earnest voice, and sometimes by inclining the head, and hands open, with the palms upwards, towards the person to whom the promise is made. Sincerity in promising is expressed by laying the right hand gently on the left breast.

Promise of prosperous Events.

I'll deliver all,
And promise you calm seas, auspicious gales,
And sail so expeditious, it shall catch
Your royal fleet far off. *Ibidem.*

VENERATION,

To parents, superiours, or persons of eminent virtue, is an humble and respectful acknowledgment of their excellence, and our own inferiority. The head and body is inclined a little forward, and the hand, with the palm downward, just raised so as to meet the inclination of the body, and then let fall again with apparent timidity and diffidence; the eye is sometimes lifted up, and then immediately cast downward, as if unworthy to behold the object before it; the eye-brows are drawn down; the features, and the whole body and limbs, are all

composed to the most profound gravity. When this rises to adoration of the Almighty Creator and Director of all things, it is too sacred to be imitated, and seems to demand that humble annihilation of ourselves, which must ever be the consequence of a just sense of the Divine Majesty, and our own unworthiness.

RESPECT

Is but a less degree of veneration, and is nearly allied to modesty.

DESIRE

Expresses itself by bending the body forwards, and stretching the arms towards the object, as to grasp it. The countenance smiling, but eager and wishful; the eyes wide open, and eye-brows raised; the mouth open; the tone of voice suppliant, but lively and cheerful, unless there be distress as well as desire; the expressions fluent and copious; if no words are used, sighs instead of them; but this is chiefly in distress.

COMMENDATION.

Commendation is the expression of the approbation we have for any object in which we find any congruity to our ideas of excellence, natural, or moral, so as to communicate pleasure. As commendation generally supposes superiority in the person commending, it assumes the aspect of love, (but without desire and respect,) and expresses itself in a mild tone of voice, with a small degree of confidence; the arms are gently spread, the hands open, with the palms upwards, directed towards the person approved, and sometimes gently lifted up and down, as if pronouncing his praise.

Commendation for obliging Behaviour.

You have done our pleasures much grace, fair ladies;
Set a fair fashion on our entertainment,
Which was not half so beautiful and kind;
You've added worth unto't, and lively lustre,
And entertain'd me with mine own device:
I am to thank you for it. *Timon of Athens.*

Commendation for Fidelity.

O good old man, how well in thee appears
The constant service of the antique world,
When service sweat for duty, not for meed!
Thou art not for the fashion of these times,
Where none will sweat but for promotion;
And having that, do choke their service up,
Even with the having: It is not so with thee.
As You Like It.

EXHORTING.

Exhorting, or encouraging, is earnest persuasion, attended with confidence of success. The voice has the softness of love, intermixed with the firmness of courage; the arms are sometimes spread, with the hands open, as intreating; and sometimes the right hand is lifted up, and struck rapidly down, as enforcing what we say.

Exhorting.

But wherefore do you droop? Why look you sad?
Be great in act as you have been in thought;
Let not the world see fear and sad distrust
Govern the motion of a kingly eye:
Be stirring as the time; be fire with fire;
Threaten the threatener, and outface the brow
Of bragging horrour: so shall inferiour eyes,
That borrow their behaviours from the great,
Grow great by your example; and put on
The dauntless spirit of resolution;
Show boldness and aspiring confidence:
What, shall they seek the lion in his den,

And fright him there, and make him tremble there?—
Oh let it not be said!—Forage, and run,
To meet displeasure farther from the doors,
And grapple with him ere he comes so nigh.

Shakesp. K. John.

COMPLAINING.

Complaining, as when one is under violent bodily pain, distorts the features, almost closes the eyes; sometimes raises them wistfully; opens the mouth, gnashes the teeth, draws up the upper lip, draws down the head upon the breast, and contracts the whole body. The arms are violently bent at the elbows, and the fists strongly clinched. The voice is uttered in groans, lamentations, and sometimes violent screams.

Complaining of extreme Pain.

Search there; nay, probe me; search my wounded reins—
Pull, draw it out—
Oh, I am shot! A forked burning arrow
Sticks across my shoulders: the sad venom flies
Like light'ning through my flesh, my blood, my marrow.
Ha! what a change of torments I endure!
A bolt of ice runs hissing through my bowels:
'Tis, sure, the arm of death; give me a chair;
Cover me, for I freeze, and my teeth chatter,
And my knees knock together. *Lee's Alexander.*

FATIGUE.

Fatigue from hard labour gives a general languor to the body; the countenance is dejected, the arms hang listless; the body, if not sitting or lying along, stoops, as in old age; the legs, if walking, are dragged heavily along, and seem at every step to bend under the weight of the body. The voice is weak, and hardly articulate enough to be understood.

Fatigue from Travelling.

I see a man's life is a tedious one:
I've tir'd myself, and, for two nights together,
Have made the ground my bed. I should be sick,
But that my resolution helps me. Milford,
When from the mountain top Pisanio show'd thee,
Thou wast within a ken. Oh me, I think
Foundations fly the wretched; such, I mean,
Where they should be relieved. *Shakespeare's Cymbeline.*

Feebleness from Hunger.

Adam. Dear master, I can go no farther: Oh, I die for food! here lie I down and measure out my grave. Farewell, kind master.

Duke. Welcome: set down your venerable burden,
And let him feed.

Orla. I thank you most for him.

Adam. So had you need;
I scarce can speak to thank you for myself.

Ibid. As You Like It.

SICKNESS.

Sickness has infirmity, or feebleness, in every motion and utterance; the eyes dim and almost closed, the cheeks are pale and hollow, the jaw falls, the head hangs down, as if too heavy to be supported by the neck; the voice feeble, trembling, and plaintive, the head shaking, and the whole body, as it were, sinking under the weight that oppresses it.

Sickness approaching to Death.

And wherefore should this good news make me sick?
I should rejoice now at this happy news,
And now my sight fails, and my brain is giddy:—
O me! come near me; now I am much ill.
I pray you take me up and bear me hence
Into some other chamber; softly, pray—
Let there be no noise made, my gentle friends,

Unless some dull and favourable hand
Will whisper musick to my weary spirit.

Shakes. Hen. IV. 2nd Part.

Trifling as this selection of examples of the passions may appear, it is presumed it will be singularly useful. The passions are every where to be found in small portions, promiscuously mingled with each other, but not so easily met with in examples of length, and where one passion only operates at a time: Such a selection, however, seemed highly proper to facilitate the study of the passions, as it is evident that the expression of any passion may be sooner gained by confining our practice for a considerable time to one passion only, than by passing abruptly from one to the other, as they promiscuously occur; which is the case with the Author to whom I am so much indebted for the description of the Passions, and with those who have servilely copied him. The instances of a single passion which I have selected, may be augmented at pleasure; and when the pupil has acquired the expression of each passion singly, I would earnestly recommend to him to analyze his composition, and carefully to mark it with the several passions, emotions, and sentiments it contains, by which means he will distinguish and separate what is often mixed and confounded, and be prompted to force and variety at almost every sentence.

I am well aware, that the passions are sometimes so slightly touched, and often melt so insensibly into each other, as to make it somewhat difficult precisely to mark their boundaries; but this is no argument against our marking them where they are distinct and obvious; nor against our suggesting them to those who may not be quite so clear-sighted as ourselves. Indeed, the objection to this practice seems entirely founded on these two misconceptions:

because we cannot perfectly delineate every shade of sound or passion, we ought not to attempt any approaches to them; and because good readers and speakers have no need of these assistances, therefore they are useless to every one else. But this reasoning, I am convinced, is so palpably wrong, as sufficiently to establish the contrary opinion, without any other argument in its favour.

THE END.